

# A

AMERICAN FABRICS

fabrics/Design/Fashion

# F

NUMBER THIRTY-SIX  
Spring 1956 Four Dollars



because I want a gown so luxury-sheer it floats ...

it's nylon or nothing!



She knows one thing. Her gown must float, swirl, enchant . . . and be strong enough not to tear at a misstep. That's why it *must* be nylon. She's learning something else, too. Today's nylon is better than ever: finer, stronger, sheerer yet more durable. Behind this news there's an important fact: today, a good share of nylon yarn is the product of a new maker, a new standard of perfection, a new and completely integrated plant. The new brand: *Chemstrand nylon*.

*Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest.*

THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON—Pensacola, Fla. • ACRILAN® ACRYLIC FIBER—Decatur, Ala.



DRESS BY  
PAULINE TRIGÈRE

AT  
BONWIT TELLER  
NEW YORK

J. W. ROBINSON  
BEVERLY HILLS

BLUM'S VOGUE  
CHICAGO

NEIMAN MARCUS  
DALLAS & HOUSTON

WOOLF BROTHERS  
KANSAS CITY, MO.

AND FINE STORES  
EVERYWHERE





## *American Fabrics*

*. . . dedicated to the belief that Fashion begins with the Fabric . . .  
that the American textile industry casts a major influence on the  
economic and social aspects of the world in which we live and that  
it has deservedly attained the world's pinnacle from which it can never  
be dislodged. This volume number thirty-six of American Fabrics  
focusses its editorial spotlight on the American designer working with  
American fabrics, announces the American Fabrics Exhibition, which  
will give recognition to the place of the textile industry in  
the cultural life of the nation, and presents the latest  
developments in fashion, decorative,  
and industrial fabrics.*

---

Board of Editors: Cora Carlyle, Dr. George E. Linton, Howard Ketcham, Ronimund Bissing, Irma Meincke, Shirley Law — Art Editors: Albert Greenberg, W. Lully, Harry Hering. — Vice-President and Advertising Manager: Joseph C. Stein. — Business Manager: Charles I. Rohrlach. — Production Mgr: Leonard Pinto. — Circulation Mgr.: Marc Ross. — Assistant to Publisher: Christopher Fremantle. Publisher: William C. Segal.

AMERICAN FABRICS, Empire State Bldg., New York 1, New York.

AMERICAN FABRICS is published quarterly by Reporter Publications, Incorporated, who are the publishers also of GENTRY, a consumer publication for men. Eight dollars per year, Single issue, Two dollars.

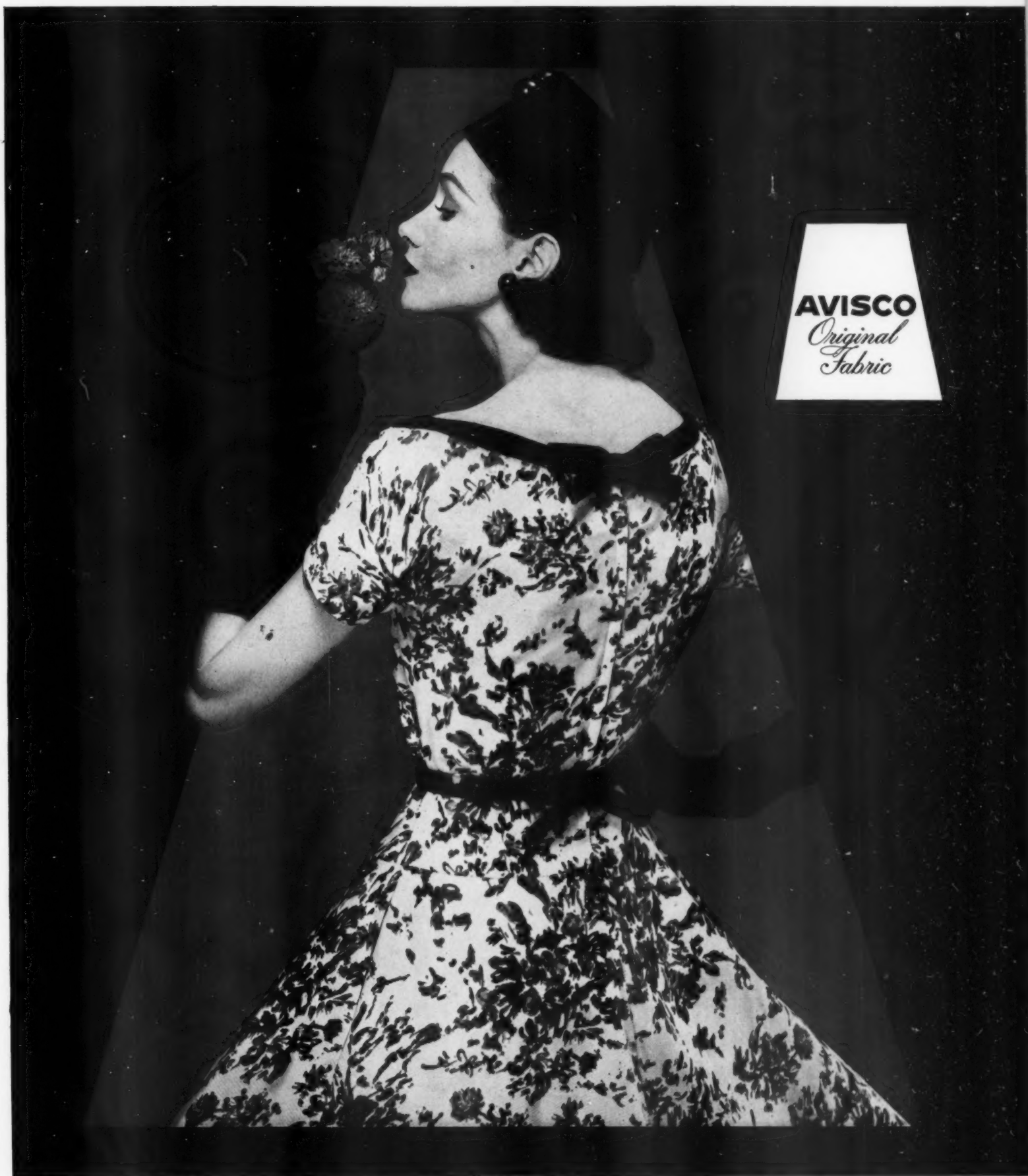
Subscription Price to AMERICAN FABRICS, Twelve dollars a year; single issue, Four dollars. Contents copyrighted 1956, Reporter Publications, Incorporated; nothing herein may be used in whole or in part without the written permission of the publishers. — Printed in U.S.A.



## American Fabrics

### TABLE OF CONTENTS

COVER			
<i>Painting of a Youth, from a Persian miniature.</i>			
FROM THE EDITORS' DESK.....	26	✓ TOUR DE FORCE IN FABRIC DESIGN.....	71
The American Fabrics Horizonscope pinpoints fashions to keep your eye on. Notes on the new styling direction in rayons . . . the Museum of Modern Art's recognition of the textile industry's contribution to American life . . . the American Designer as catalyst.		Taking their inspiration from the sporting life of Victorian England, the Tilletts have printed silk and cotton fabrics for men's apparel.	
A PORTFOLIO OF AMERICAN DESIGNERS.....	28	✓ TEXTILE PRINTING EXHIBITION.....	79
Three successful designers, each with her own approach, her own flair, share one common denominator: an intuitive understanding of the American woman and her way of life.		COMMUNIQUE ON COLORSPUN.....	80
Proponent of restrained couture: <i>Pauline Trigère</i>		Some basic thinking develops an integrated solution-dyed program which offers yarns applicable to a wide variety of end uses.	
Clothes for the new way of living: <i>Claire McCardell</i>		✓ VICARA DEVELOPMENTS FOR 1956.....	81
Trail blazer in fashion: <i>Bonnie Cashin</i>		Balanced blending with an ever-widening circle of fibers is on the fall agenda for this complementary fiber.	
✓ WHAT A STORY!.....	46	✓ DENIMS BECOME WORK-AT-HOME FASHIONS.....	82
Behind the progress of cotton to year-round consumer acceptance stand two brothers who applied silk thinking to the cotton market.		The fairy godmother of fashion transforms heavy-weight denims to light hearted work 'n play clothes.	
✓ FASHION FABRICS REPORT.....	49	✓ FELTS IN NEW CONSTRUCTION, COLORS, FINISHES.....	83
Carefully edited analysis of the fabrics market for fall, revealing fundamental trends in weaves, textures and colors. Typical examples swatched.		A resilient felt with a high degree of shape retention makes a triumphant entry into the field of fashion with a promise of apparel that will keep its shape and give consumer satisfaction.	
✓ UP-TO-DATE FABRICS INSPIRED BY ANCIENT CULTURES....	57	✓ RAYON ENTERS THE FASHION ARENA.....	84
Early civilizations of the Mediterranean provide an embarkation point for a modern fabric collection for today's home.		A new concept of rayon styling creates striking fabrics that bode well for rayon's ascent into the fashion spotlight.	
✓ INSPIRATION FOR MOOD IN FABRICS.....	58	DIRECTIONS IN AUTOMOBILE UPHOLSTERY.....	86
Sculptures from the Orient offer concrete embodiment of ways of feeling which may set off a creative spark in the fabric designer looking for certain effects.		Why 1958 auto upholstery will be more tasteful.	
✓ FABRICS EXHIBITION AT THE MUSEUM OF MODERN ART..	66	A NEW UPHOLSTERY FABRIC.....	87
To dynamically illustrate the brilliant achievements of the American Textile Industry to the public, the Museum of Modern Art and American Fabrics have joined to present a major textile exhibit this fall.		How a search for the highest possible amount of fabric shrinkage led to a fabric with phenomenal qualities of give and take.	
✓ A TREE OF INSPIRATION GROWS IN BROOKLYN.....	70	NEW DIMENSIONS IN STRIPES.....	88
Catering in a brilliant but practical way, the Brooklyn Museum puts the resources of the centuries at the call of fashion stylists.		8000 YEARS OF TEXTILES, PART III (1832-1919).....	89
		The chemists and engineers become part of the textile world with the development of synthetic fibers and dyes.	
		✓ THE CONSUMER WANTS TO KNOW.....	96
		Representing the consumer, Cora Carlyle asks questions which Textile Editor Dr. George E. Linton answers.	
		✓ IT HAPPENED IN 1955.....	98
		A review of the year's events which adds up to a comprehensive picture of the dynamic changes in the industry.	
		ADVERTISERS' INDEX .....	104



...and it *feels* beautiful, too / **AVISCO** is the reason

A gifted California designer was inspired by the supple texture of this Avisco Original acetate and rayon pique. Avisco is the reason for its glacial coolness and satiny smoothness next to your skin.

The dress by Marjorie Michael about \$55.

FOR THE STORE NEAREST YOU WRITE:  
DEPT. A-121, AMERICAN VISCOSE CORPORATION,  
350 FIFTH AVENUE, NEW YORK 1, N. Y.



ALVIN HANDMACHER ENTHUSIASTIC ABOUT NEW SUITINGS WITH  
ARNEL IN HIS WEATHERVANE SUITS



ARNEL\*

TRIACETATE

This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance.

**Suitmaker Alvin Handmacher**, whose famous Weathervane suits have long been made of crisp Celanese acetate fabrics, has now introduced a completely new series of fabrics woven with Arnel. A staunch believer in the enormous plus of these fabrics, Handmacher finds them ideal for his carefully tailored Weathervanes. These suitings vary from textures with the look and feel of linen, to smooth shark-skin types and tweedy-looking homespuns. Arnel gives all of them an especially firm body; they hold their shape perfectly and resist wrinkles. They have the handsome good looks which are characteristic of Arnel. And they stand up beautifully, staying fresh and wiltless on the dampest days.

Celanese Corporation of America, New York 16.

\*Reg. U. S. Pat. Off.

**Arnel and Rayon** in an interesting linen look fabric.

*Celanese*

NEW EASE-OF-CARE TRIACETATE FIBER

Ad No. AR-191A  
P. O. 2464  
American Fabrics—Spring, 1956  
9 x 11 5-8 inches

(actual sizes)



Filon d'Or® means Lurex® bonded into the surface of any of Felters fashion felts: HeartFelt®, TwinFelt, Spindrift, TipTopFelt (registration applied for).

In these supple, lightweight felts, Felters has created a new horizon for mankind's oldest fabric. Now there are felts for dresses, blouses, suits, slacks, shorts, as well as skirts and coats! For Fall, you can't do better than these new felts with their polished or misty look, all available with or without Lurex decor.

A leader in felt for more than sixty years, Felters supplies the great industries of America with dozens of styles and thousands of felt parts. From the fascinating galaxy of these industrial designs were selected brilliant, stimulating patterns, a few of which are shown below, and above... in eight fashion-making colors, and in black.

Filon d'Or is the exclusive product of The Felters Company, 210 South Street, Boston 11 and 350 West Fourth Street, New York 3. Sales Offices in Philadelphia, Detroit, Chicago, St. Louis; Sales Representatives in principal cities throughout the world.

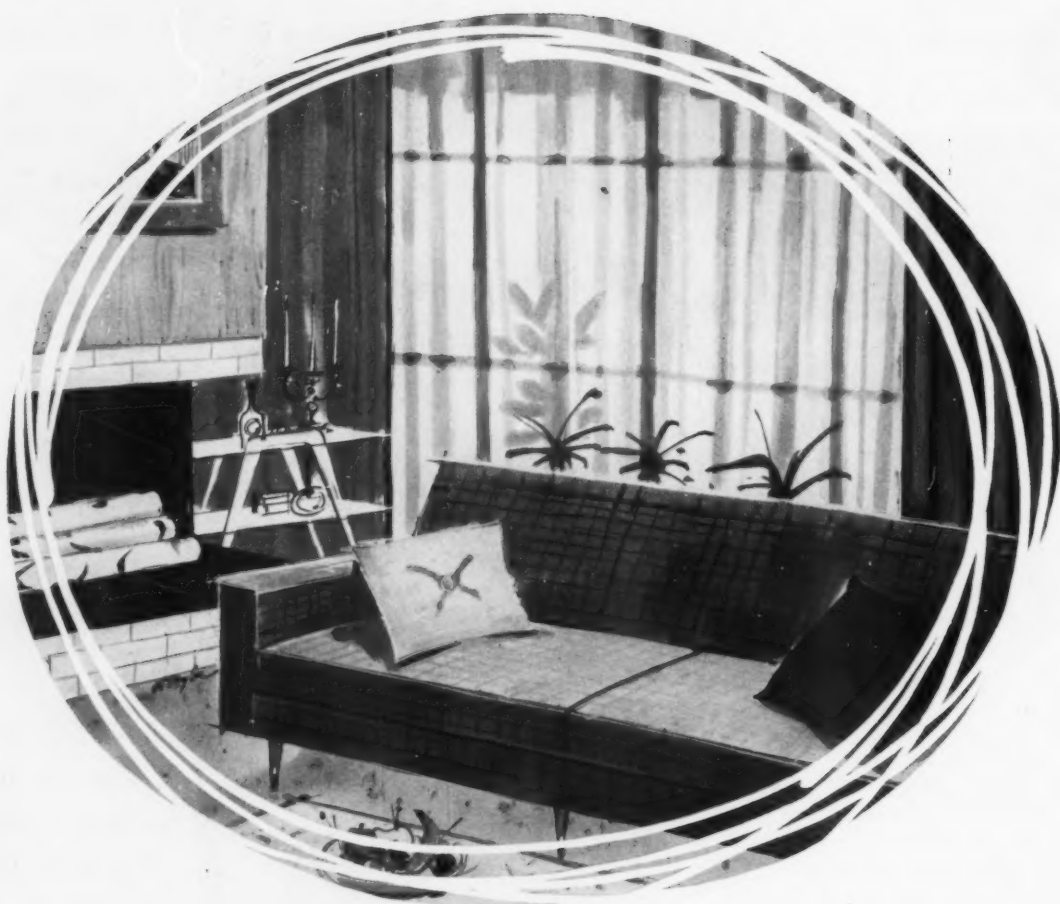


## Filon d'Or

in sumptuous  
night-and-day coat by Martini  
hat by John Frederics  
handbag by MM  
shoes by Capezio



another fashion first in **Felt** by **Felters**



# JETSPUN<sup>®</sup> the solution-dyed viscose rayon yarn **styled** specially for **Decorative Fabrics**

- JETSPUN offers the extra advantage of longer wear at low cost always found in viscose yarns.
- In JETSPUN, color is part of the yarn itself... ensuring color permanency and color uniformity.
- JETSPUN provides the home furnishings trade with a wide range of colors designed by Howard Ketcham, famed color stylist.
- JETSPUN is colorfast to light, laundering, perspiration, crocking, dry cleaning, chlorine bleach, peroxide bleach and gas fading.

AMERICAN **enka** CORPORATION

206 Madison Avenue, New York 16, New York  
Sales Offices: 871 McCallie Avenue, Chattanooga, Tennessee  
428 Jefferson Standard Building, Greensboro, North Carolina  
2001 Industrial Bank Building, Providence, Rhode Island



fashion smiles on



Toni Owen creates a gay twosome  
in colorful Bengalane, an "Everglaze"  
"Minicare" faille by abc Fabrics.  
The handsomely striped Riviera pants  
team with a pretty coin-buttoned shirt

EASIER LIVING OWES A LOT TO EVERGLAZE<sup>®</sup>  
*fabrics*

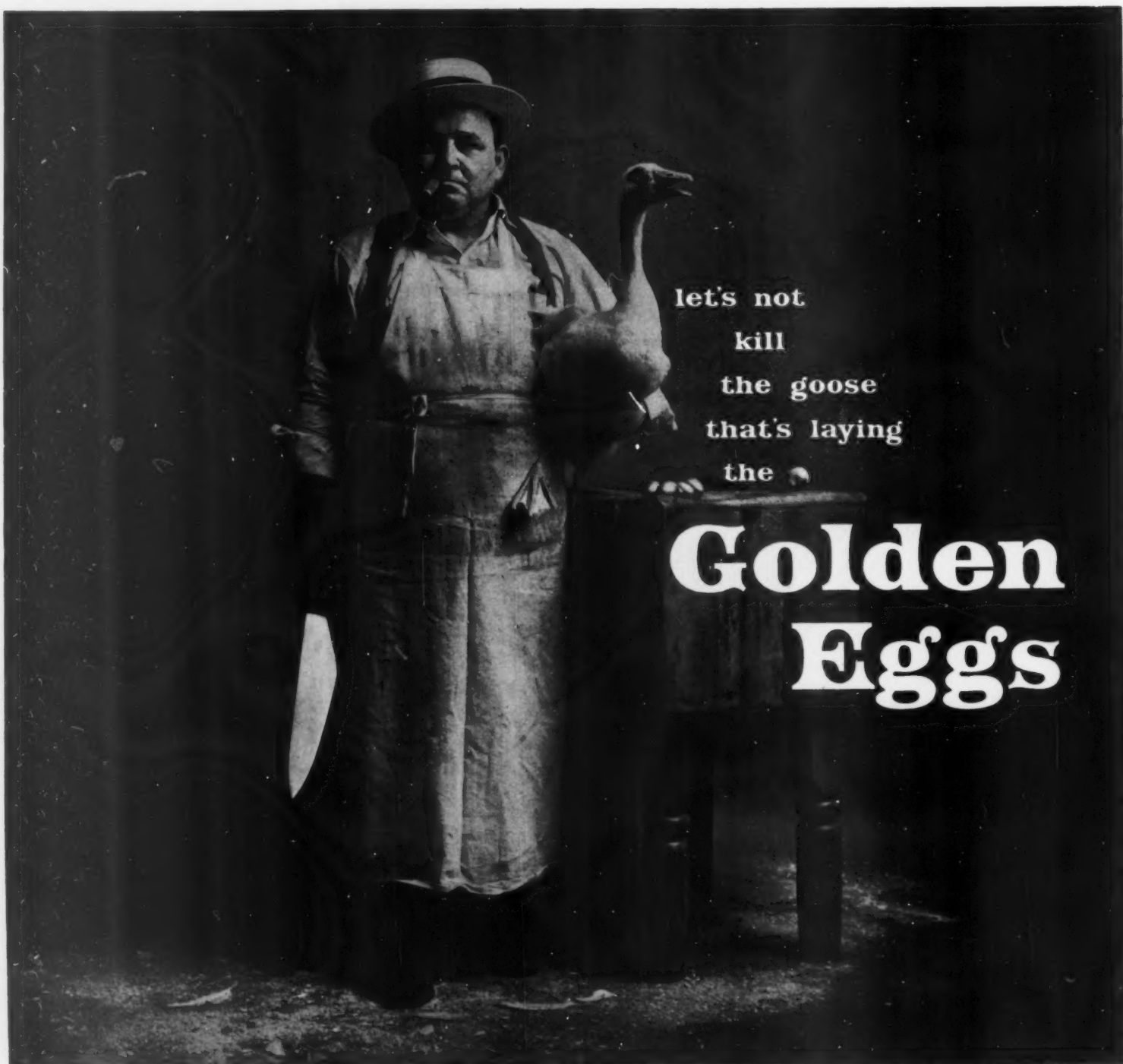
EVERGLAZE<sup>®</sup> MINICARE<sup>®</sup>  
FABRICS



When top designers believe in  
a fabric, you can be sure the  
fabric has fashion significance.  
And when busy modern women  
believe in a fabric, you can be  
sure it has practicality. Put the  
two together, and you have the new  
fashion fabrics that were made  
for easier living . . . "Everglaze"  
"Minicare" cottons. These  
remarkable wash and wear cottons  
dry so free of wrinkles they  
never need more than the touch  
of an iron, often not even that.  
And—like the other members  
of the famous "Everglaze"  
family—they stay fresh and  
attractive no matter how  
often they're washed and worn.  
It's easy to see why fashion  
and fashion-wise women smile  
on "Everglaze" "Minicare" fabrics.

\*Trade-marks signifying fabric processed and tested  
according to processes and standards controlled  
and prescribed by Joseph Bancroft & Sons Co.

*resist creases • wash easily  
need little or no ironing  
won't shrink or stretch out of shape*



let's not  
kill  
the goose  
that's laying  
the

# Golden Eggs

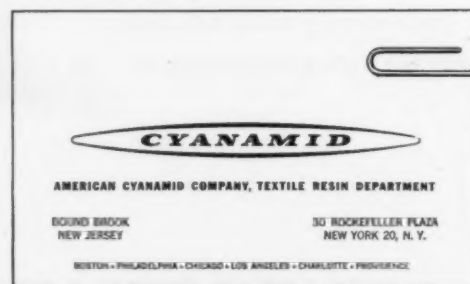


So-called "wash 'n' wear" cottons are bringing in business by the basket — to mills, cutters, retailers... and chemical manufacturers, too!

It's been years since the public has responded so enthusiastically to a new textile idea. But we are reminded that the same public can drop that idea just as suddenly as it picked it up. And, unfortunately, there are fabrics on the market today that just won't live up to exaggerated "no ironing" claims made for them. The danger arises, of course, out of the fact that there is no

accepted set of standards—no specifications — for this function. Consumer satisfaction depends on many variable factors—the fabric's weight, texture, construction, pattern or color, as well as the effectiveness of the finish itself. Yet we do know that there are many fine resin treated fabrics on the market—quality controlled and honestly tagged. We know they're fine because many of the companies which offer these fabrics use Cyanamid resins. Our suggestion to cutters and retailers is that they first make sure of the quality of the fabric and finishes they buy... then see that the fabrics or garments

are honestly tagged, with no exaggerated claims. That's the only way we can all keep those golden eggs coming in!



North American Cyanamid Limited, Montreal

PRODUCERS OF THE WORLD'S FINEST TEXTILE RESINS

# C'EST BON! SAY BEAUNIT!



C'EST TRES BON—  
THIS LOVELY LINGERIE FABRIC!  
NEEDS LITTLE CARE TO KEEP  
ITS LASTING BEAUTY.  
QUICK-WASHING.  
NO-IRONING.  
GIVES LONG WEAR  
PLUS SOFT LUXURY.

**BEMBERG**  
*Pre-Shrunk*

RAYON TRICOT



Along the boulevards, on the bourse, or in the bistros, the word is **c'est bon—say Beaunit!** On the Fifth Avenues and the Seventh Avenues of the world, the word is **c'est bon—say Beaunit!** From the cutters in the great garment centers to the apparel merchandisers on our Main Streets, the word is **c'est bon—say Beaunit!** Pourquoi? Because Beaunit fabrics, knitted and woven, take in the entire garment gamut: underwear, outerwear, sleepwear, sportswear, anywhere! And you'll always say "bon" when you say

## BEAUNIT

Beaunit Mills, Inc., 450 Seventh Avenue, New York 1 • BRyant 9-9300



"Such excitement! So many crowds, I couldn't even get to see the assistant to the assistant coat buyer."

"Why break your neck? They're happy. They've got Princeton Mutation, and I hear it really looks like M—"

"Sh...don't say it! It eats my heart out when I think of that Life Cover last December."

"You think you've got troubles now? Wait till next Fall. Mutation's going to cover the Country then."



the fabric that  
rivals nature's  
most precious furs

 *Mutation*

**princeton**

Knitting Mills, Inc.  
450 Seventh Avenue  
New York, N. Y.



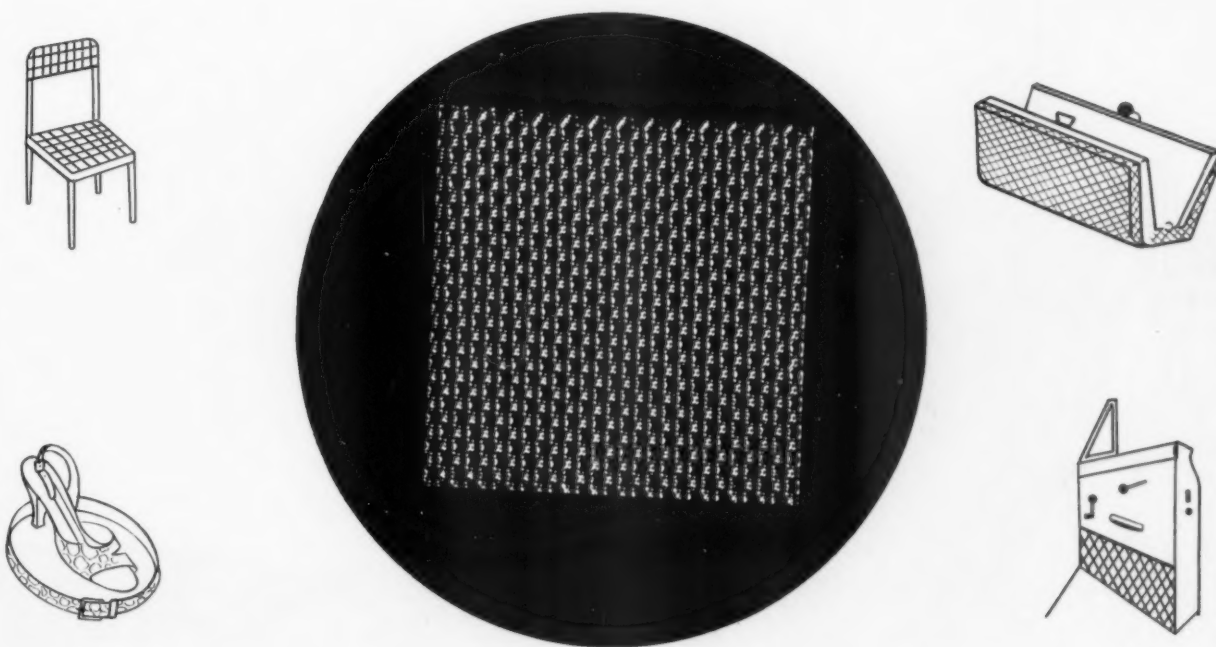
MUTATION pattern © Princeton Knitting Mills, Inc., 1955

# MIRRO-BRITE

## LAMINATED AND METALLIZED WITH

# MYLAR\*

*is now available for unlimited industrial applications*



Take a look at the attached sample. It represents a development you can't overlook . . . (half mil) .0005 gauge aluminized "Mylar" laminated to 14 gauge non-migratory vinyl and dimensionally embossed. Here is the newest entry in the materials supply field with a limitless potential for many usages.

"Mylar," the miracle polyester film with amazing tensile strength, embodies an unusual combination of physical, electrical, chemical and thermal properties. Combined with metallization, it offers

designers and manufacturers unlimited opportunities for novel effects and functions.

MIRRO-BRITE "MYLAR" can be furnished in laminations to paper, plastics, leather, board, textiles and other materials. It can be embossed, die-cut, printed and processed in many ways. A wide variety of color finishes, embossing patterns and special effects available in continuous rolls in 40 and 54" widths or cut-to-size sheets. Send for additional information, prices and data now. Samples upon request.

## COATING PRODUCTS

Dept. AF-3

101 WEST FOREST AVENUE

ENGLEWOOD, N. J.

\*"Mylar" is DuPont's registered trade mark for its brand of polyester film.

**ALSO MIRRO-BRITE ACETATE, POLYSTYRENE, BUTYRATE AND ETHYLCELLULOSE**

**Stevens**

weaves th





# ves the excitement of the Far East into **SHADES OF INDIA**

In originating Shades of India fabrics, Stevens has captured all the vitality of the exotic hand-loomed fabrics of Bihar.

Here, in a rich array of stripes, are fabrics that modern technical skills make even lovelier than the cloths that inspired them!

Stevens Shades of India combine a powerful fashion theme with important performance features

... complete washability and the renowned color fastness of Coloray rayon. The same exacting standards

of all Stevens Greige Goods are woven into Shades of India fabrics.



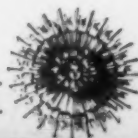
## **J. P. Stevens & Co., Inc.**

Stevens Building, Broadway at 41st Street, New York 36, N. Y.

Atlanta • Chicago • Los Angeles • San Francisco • Boston • Dallas • St. Louis • Detroit

*Makers of cottons, woolens, worsteds and fabrics of science for apparel,  
for the home and for industry.*

See **OMNIBUS**, co-sponsored by J. P. Stevens & Co., Inc.  
CBS Television Network, every Sunday afternoon.



8 Coloray colors resist fading—  
even after 500 test hours  
in direct tropical sunlight...

*and there's no rating high enough  
to describe so much colorfastness!*

COURTAULDS'

**COLORAY BREAKS THE**

*colorfastness*

**BARRIER!**

No other range of textile colors—anytime—anywhere—have been known to come close to Coloray's remarkable performance in blazing South Florida sunlight.

After 500 hours of exposure—still no effect on Coloray turquoise, peacock blue, terra cotta, tan, medium brown, silver grey, slate grey and black. Other "colorfast" colors claim *superior* light-fastness after only 80 hours of sun exposure without fading. And here is light-fastness over 6 times better!

That's typical of the phenomenal fastness of all 19 Coloray colors . . . a range that rockets safely into the 160, 320 and now 500-hour exposures. The sound reason for these spectacular results is: Coloray colors are not superficially dyed, but solution-dyed. Meaning the color is caged inside the fiber as the fiber forms! That's why Coloray colors have a deep-down beauty that adds dollars to the appearance of merchandise.

That's why you can count on Coloray colors to break the *sales* barrier in *your* business!

Results of Tests on Coloray Conducted by South Florida Test Service

Color	Hours of Exposure (Under Glass)	Rating*	Hours of Exposure (Direct Weathering)	Rating*	Color	Hours of Exposure (Under Glass)	Rating*	Hours of Exposure (Direct Weathering)	Rating*
Black	500	"	500	"	Malachite Green	320	L8	160	L7
Slate Grey	500	"	500	"	Indian Yellow	320	L8	160	L7
Silver Grey	500	"	500	"	Red	320	L8	160	L7
Tan	500	"	500	"	Dark Brown	160	L7	160	L7
Peacock Blue	500	"	500	"	Sulphur Yellow	160	L7	160	L7
Turquoise	500	"	500	"	Medium Blue	160	L7	80	L6
Terra Cotta	500	"	500	"	Apple Green	160	L7	80	L6
Medium Brown	500	"	500	"	Pink	160	L7	80	L6
Hunter Green	320	L8	320	L8	Light Blue	80	L6	80	L6
Dark Blue	320	L8	160	L7					

\*American Association of Textile Chemists and Colorists. No rating yet established to cover more than 320 hours.



Courtaulds' rayon fiber with Captive Color... "can't escape!"

For further information, write:

**COURTAULDS (ALABAMA) INC.** First name in man-made fibers, first name in solution-dyeing  
600 FIFTH AVENUE, NEW YORK 20 • Greensboro, N. C. • Le Moyne Plant, Mobile, Ala



This car has been especially designed to picture the dramatic effect of planned color contrasts—fabrics by Chatham.

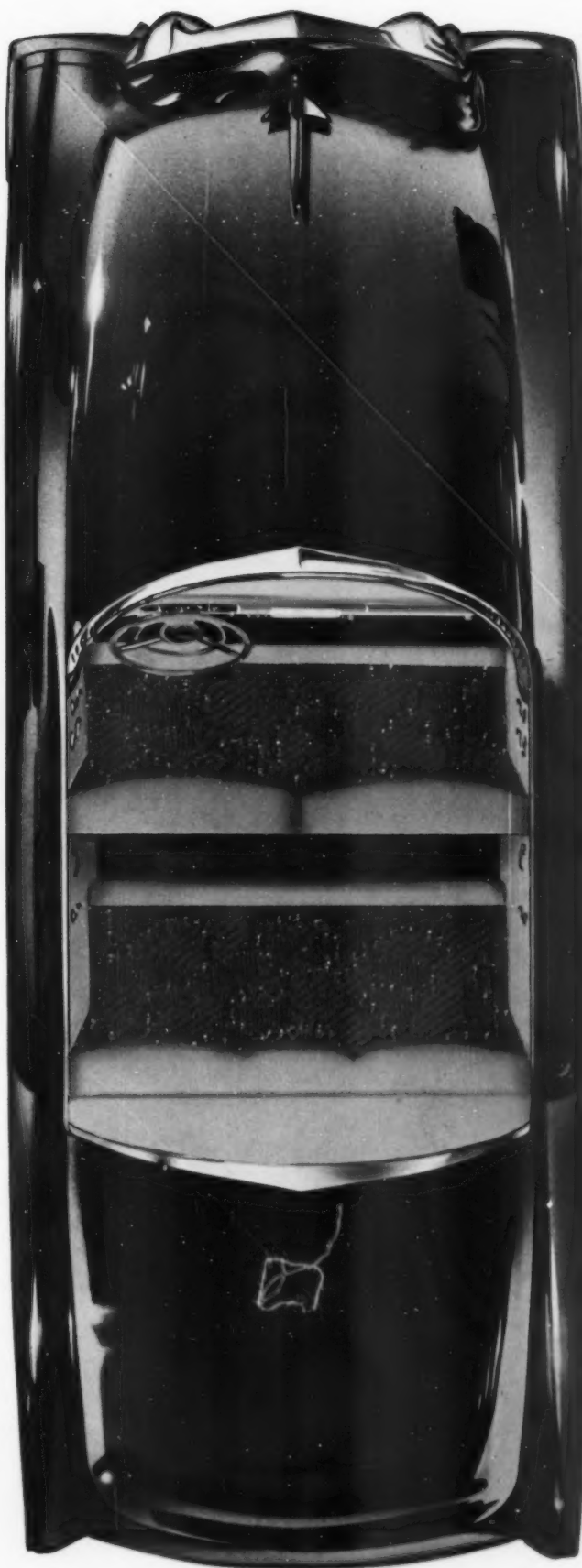
*Tomorrow's Thinking:*

## **More Custom-Color by Chatham**

Chatham's design department is strong on collaboration. Every season, more and more automotive designers work directly with us on original weaves . . . original colors . . . to achieve distinguished, coordinated results.

Quality and service have been by-words with Chatham since the company was established over seventy-five years ago. Today, Chatham is one of America's biggest mills, operated by the fourth generation of Chatham sons. And family pride is a very good guarantee of quality.

**Chatham**  
*upholstery*



This is but one of Chatham's colorful new Jacquard designs. All are skilled blends of such durable fibers as nylon, rayon, Orlon on both worsted and woolen systems.

Chatham Manufacturing Company • Mills at Elkin, Charlotte and Spray in North Carolina • Automotive Fabrics Representative: Getsinger-Fox Company, Detroit





Claire McCardell

checks in for summer

in stay-fresh

# Dacron

AND COTTON

*Neatness that won't wash out or wilt in warm weather... is just one of the unique talents contributed to today's fabrics by Du Pont fibers. More and more designers are choosing fabrics of Du Pont nylon, "Orlon"\* acrylic fiber and "Dacron"\*\*\* polyester*

*fiber for their beauty combined with beautiful behavior. And more customers are demanding the ease of care... which these fibers have created as a new dimension in textile quality. It will pay you to style your line in Du Pont modern-living fibers.*

\*"Orlon" is Du Pont's registered trademark for its acrylic fiber.

\*\*"Dacron" is Du Pont's registered trademark for its polyester fiber.


BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



**NYLON   ORLON<sup>®</sup>   DACRON<sup>™</sup>   RAYON   ACETATE**

REG. U.S. PAT. OFF.

REG. U.S. PAT. OFF.



# Kanebo

known throughout the world  
as a leading producer of quality fabrics  
from 50¢ to \$50 per yard.

34 Mills throughout Japan  
dedicated to  
**S**peed, **S**ervice and **S**atisfaction:

Remember that our completely integrated modern facilities in the fields of cottons, wools, silks, synthetics and combinations PLUS our Style Studios and Research Laboratories assure you of reliability and quality in textile products of almost every description. Kanebo silks, Kanebo blendings and combinations are world famous.



Cotton yarns, spun silk yarns and raw silk,  
cottons, wools, silks, rayons and synthetics,  
rayon synthetic fibers and yarns,  
wool yarns, laces and embroideries.

**KANEGAFUCHI SPINNING CO. LTD.**

HEAD OFFICE: Tomobuchi-cho, Miyakojima-ku, Osaka.

TOKYO OFFICE: 2 Ginza, Chuo-ku, Tokyo

NEW YORK OFFICE: Kanebo New York Inc., 37 W. 39 St., New York 18, N. Y.

Established 1887 President: Itoji Muto





Lustrous Galey & Lord cotton in dazzling white, inspires the ever-original Brigrance. The suit—slim and sleek with removable shoulder straps. The poncho-type jacket—full-cut and easy with stand-up collar and huge patch pockets.

**Galey & Lord**  A MEMBER OF *Burlington*  
INDUSTRIES, INC.

1407 BROADWAY, NEW YORK 18, N. Y.









A

Pauline Trigère

Clare McCell

Bonnie Cashin

F



from the

# EDITOR'S



## **The American Designer is a Catalyst in the Fashion Field**

There are catalysts in every field and, to our minds, one of the most heartening signs of the fashion times is the growing appreciation being accorded to our home-bred designers. Not only do we hear more and more mention of the new names among the up and coming designers, but the established greats are continuing their superb work. Certainly, if the consistent publicity being given to this creative group is any criterion, our American designers are currently functioning at their very best.

American Fabrics will, of course, continue its policy of campaigning for more and more recognition of our own designers. In this issue we report on the design philosophies of three of our foremost personalities in the world of American fashion: Pauline Trigère, Claire McCardell, Bonnie Cashin. Each has her own approach, her own flair, but all three share one common denominator — an intuitive understanding of the American woman and her way of life. A study of their approaches can engender an understanding of the basic principles of success in the field of fashion and fabrics. . . . pages 36-53

## **On the Ever-Growing Need for More Creativity**

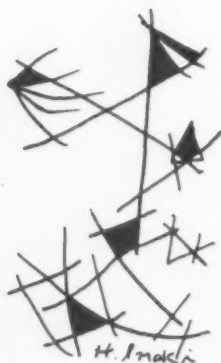
We have consistently pointed out that the giantism of the textile industry's production machine poses special problems which can only be met by creativity at the fashion level. The automobile industry, the television industry, the aircraft industry, the home appliance and other hard goods industries, are required to latch on to the powerful force of creative thinking—witness the emphasis on design and styling in these fields. Especially in these days when the con-

sumer often inaugurates new fashion leads, fashion conservatism is not, in our opinion, the order of the day. A situation which has long been in the making, that of supply exceeding demand, can only be remedied with strong surges of demand created by newness and desirability of merchandise. Few of us can predict or explain the shifting tastes and demands of the public. But of one thing we can be certain—the consumer does respond to new ideas properly priced and dramatically presented. Our fashion industries must of necessity derive a great deal of impetus from the fabrics with which they work. New, fresh and original ideas, presented with showmanship and verve, are essential requirements for staying in the business picture today.

## **Never Underestimate the Intelligence of the American Public**

Some time back the advertising experts were filling our mass media with exaggerated claims as to the super-miraculous powers of the miracle fibers and fabrics made from these fibers. Some of the more astute people in the textile and allied fields viewed these claims with justifiable alarm, but, by and large, all went swimmingly. But for more than a year now a definite attitude of skepticism on the part of the consumer has been in evidence.

More faith and more respect for the intelligence of the American public is a quality which some advertising men have still to learn. The American consumer does accept an initial statement made for almost any reputable product. But if the performance does not measure up to an advertising claim, woe betide the exaggerator! No small part of the growing respect accorded to the natural fibers has been the result of a public disillusioned by some of the premature claims made for certain of the chemical fibers.



# DESK

*American Fabrics cover was inspired by this Persian painting in the exhibition of Islamic Art at the Metropolitan Museum of Art.*



Let us hope that the policy makers in our great man-made fiber organizations pay a little more attention to their advertising.

## **Nothing Wrong with Rayon That Good Styling Won't Cure.**

By its very nature the thinking of the rayon industry is more concerned with Technology and Production than with fashion merchandising. In periods of development and in eras when demand exceeds supply, the production wizards are just what the doctor ordered. But with the consumer expecting both *performance* and *price-plus-fashion* appeal, the rayon industry might well take a lead from the fashion industry and realize that it requires something beyond price to make goods really move. All that was required of Henry Ford in the twenties was production and engineering ingenuity. A good deal more, especially in the way of fashion understanding, creative styling and showmanship, is required of Mr. Ford's grandsons. Such development programs as that initiated by Pierre Sil-lan when he was with American Viscose should, in our opinion, be pursued with vigor.

We have always maintained that, despite the drop-off in rayon popularity, there was nothing wrong with rayon that could not be cured by an upsurge of good styling. A case to prove our point is the present program initiated by J. P. Stevens and Courtaulds together with five converters. This is an example of what can be done with on-the-beam, original styling of rayons aimed at specific markets. The story of this effort is news whose lesson we hope will not be lost upon our industry. . . . page 92

## **The Forthcoming Fabric Exhibit at the Museum of Modern Art**

The Museum of Modern Art is in the news with

## **American Fabrics Horizonscope fashions to keep your eye on**

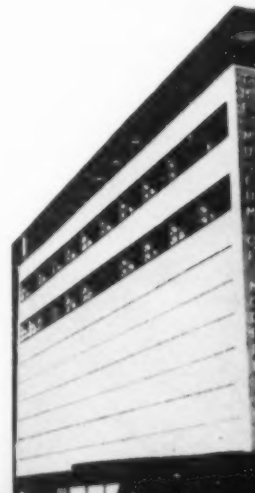
- Paisleys and Persians are back in town.
- New color combinations; violet joins in.
- The sleeping giant awakes . . . the men's field holds key to more fabric business.
- Small checks, district checks, glen plaids.
- New look in cotton with accent on small neat foulard-type figures.
- Accent on dimensional look achieved by contrasting yarns.
- Colors are no longer confined to seasons.

another of its great Design-in-Industry exhibits. This time, the Textile Industry is joining with the Museum to bring to the attention of the public the great fabric-fashion riches which creative design and superlative technology have placed within the reach of all.

It is the privilege of American Fabrics Magazine to sponsor this exhibit jointly with the Museum of Modern Art. We believe that this recognition is the just due of an industry which has continuously contributed to the sharply rising tide of taste of the American public.

There is another aspect of this exhibition which is especially newsworthy. Today, for the first time since its beginnings nearly two centuries ago, the American Textile Industry is able to stand squarely on its own feet without depending on imports of fibers, fabrics, dyes, chemicals, machinery, or technicians. Except for a few minor categories, the American Fabrics Industry can be called all-American.

There are great periods in every phase of the arts. We have the strong conviction that this exhibit may serve to mark what will one day be regarded as a Golden Age of Textiles in the history of our country. . . . page 74





*Pauline Trigère*

**Pauline Trigère**

...CLASSIC SIMPLICITY

There is a current in art, strongest in the great periods, which might paradoxically be called *artless simplicity*. This extreme simplicity is a product of the highest art, a point which may be illustrated by comparing Sung porcelain with Kiang-Hsi—both are perfect yet one surpasses the other in unadorned beauty. The couture of Pauline Trigère achieves its perfection by means of restraint and subtlety.

To establish this kind of couture on Seventh Avenue was quite an achievement. At a time when American couture was thriving on elaborate fashions and over-trimmed designs, Pauline Trigère caught the interest of the buyers by repeatedly offering understated styling. She did not underestimate clever cut and seaming which produced the effect of simplicity. As an exponent of restraint and understatement she has proved by successive collections that news can be found in cut, proportion, combination of fabrics and blending of colors. (*please turn*)



*Season after season, Pauline Trigère has proved to the American fashion industry that sophistication and elegance can be achieved by understated styling with emphasis on cut, proportion, color and use of quality fabrics.*





Emma Gene Hall

*Ondelya*, 7½-oz., yarn-dyed, 100% virgin wool worsted fabric with pebbly texture. MEYER WOOLENS.

*Trigère's* instinctive creativeness is revealed in a seemingly one-piece costume composed of a dress with jacket that terminates in hip cuff of skirt. Dress-weight woolen by Meyer Woolens.



*Poult de soie, one of Pauline's favorite fabric mediums, gives expression to a recently launched silhouette which combines flaring overskirt and narrow sheath.*

*Trigère affirms that a dress should provide the frame from which a woman's beauty emerges. Here she molds black Moygashel linen in close-fitting bodice and attaches it to a skirt of black organza by Bianchini. Neckline can be semi-covered as shown or, when separate top section is removed, decollete.*



Emma Gene Hall

## Pauline Trigere...continued

Trigère's couture requires the functional approach to fashion in keeping with the American feeling for clothes. Pauline believes that at any economic level a woman should consider her wardrobe as a collection, to be added to each season. She advises every woman to keep herself constantly in the market for clothes she knows she might need ten days or six months hence. Each dress fills a special need, forms a special frame for the wearer's individuality. Each dress added to this group is bought and worn as a good friend for many seasons. And it is important for a woman to select clothes she will wear with pleasure.

*"If women would learn to complete their wardrobe instead of destroying it each season" says Pauline trenchantly, "it would make for better dress."*

Strangely enough, this is a philosophy which brings sales. "It is our pride that, once a woman has the taste of a Trigère dress, we can serve her season after season" Pauline says. Good quality is economy in the end, for a good dress will serve on many occasions, and it is not necessary to have six.

The apparently simple Trigère dresses are masterpieces of intricate cut which is never allowed to appear except on the closest inspection. Only an effect of classic perfection appears. The result is summed up in a remark made by Pauline of a mannequin attired in a black peau de soie cocktail dress with close fitting jacket. As the mannequin took off the jacket, bare shoulders were revealed. "Here's a complete woman" Trigère commented, adding "when a woman enters a room her allure should bloom forth; her dress should frame her and she should emerge from it."

One of Pauline's star turns is to take material and, scissors in hand, unerringly cut and drape from the bolt without any preliminaries. Her technique is extremely elaborate and refined, and she is noted for discovering new uses for fabrics and combining them in unexpected ways. Her sense of a fabric's capabilities is extraordinary and she knows how to develop them.


Trained in her native France on quality fabrics, Pauline Trigère has remained faithful to traditional media such as wool, silk and their combinations. Definitely prejudiced in favor of wool, her early fondness for natural fibers has never waned. No enemy of progress, she has, like everyone else, made use of nylon and rayon, but more often it is to silk or wool that she turns when launching new silhouettes and shapes.

She does not rely exclusively on imported fabrics and estimates that about 70% of her line utilizes  
(please turn)



*"Trompe L'Oeil" costume in which petal peplum that appears to be part of jacket really belongs to skirt. Navy nubbed silk fabric by Onondaga.*





*Trigère designs a coat dress in navy silk linen by Onondaga. Coat opening starts with three bold buttons to the waist, continues with side closure concealed by full overskirt.*



Pure silk douppioni fabric in a suiting weight is the basis for the new winged silhouette shown on opposite page. The fabric is *Maharani* by ONONDAGA SILK COMPANY.

### *Pauline Trigère ... concluded*

domestic fabrics. She was, for instance, the first designer to use Forstmann's thin flannel in an evening dress. Today many designers have a woollen evening dress in their line. She was the first to bring out a completely reversible coat, and the first to give the coat short sleeves, setting another trend. She was also the first designer to offer cocktail and evening dresses cut in wool duvetyn and broadcloth.

There is continuity in the colors Trigère uses. Yarn-dyed greys, beiges, black, navy blue. This is the frame of the collection which is filled with colors according to her mood of the season. For the finale of the collection she always features either black and white, navy and white or grey and white.

This year Trigère has stressed the duet idea so that most of her suits are also dresses in disguise. The jacket, purposely shortened to the waist or close to it, fits inside a sort of cuff at the hip, giving the look of a one-piece dress. But, once the jacket is removed, the dress underneath plays its role for cocktails and dinner, either high necked with taffeta bows, or low backed with squarish front.

Pauline Trigère occupies a unique place in the American fashion scene, bringing to it all the finesse of the Parisian couture. She did not find a place overnight but, having faith in her contribution to the art of good dressing, has proved the value of her ideas to a public which is ultimately receptive.



*Silk decorator fabric strikes a new note when chosen by Trigère for her redingote silhouette. Deep revers extend to belted waistline.*

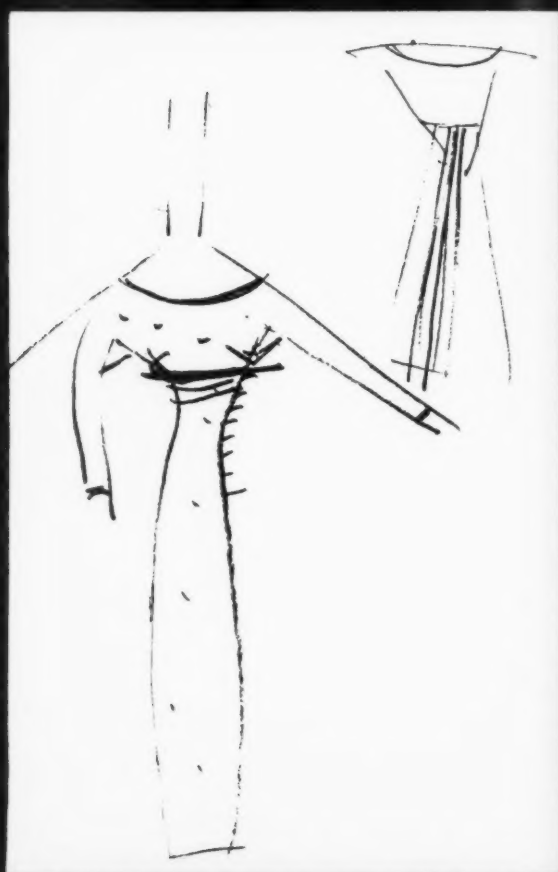


*Sleek town suit utilizes pin-striped cream wool for the skirt, black silk linen for the cropped jacket.*





*Designer McCardell believes that jersey is an essential fabric element in every woman's wardrobe. A striking example of her way of handling a favorite fabric is this Empire sheath. Fullness is drawn to the back and falls from high waistline. Wool jersey by Heller. Coat of cotton and Acrilan brocade by Fran-Tex completes ensemble.*









...A WAY OF DRESSING

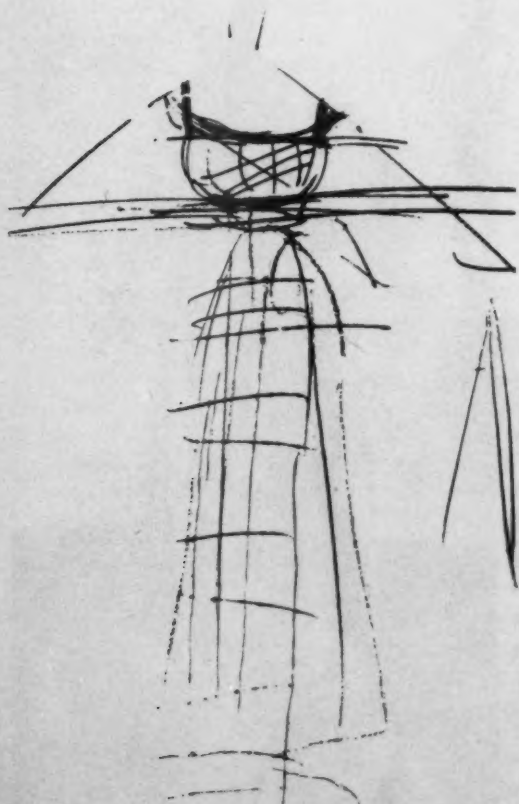
*Claire McCardell*

OF TOWNLEY FROCKS



Claire McCardell's designing goes straight from the fabric to the needs of the American woman, because she herself is one. Their wants are her own, because her way of living is theirs. Only her thinking is not so limited as is that of the average woman. At times when many a woman would be content to say "I wish . . ." she does not waste words but goes ahead to create what she lacks.

Take the case of what are known as separates today. Traveling in Europe in the thirties, Claire found the ample baggage then customary an unnecessary burden. Autos and airplanes had changed traveling. She began work on a wardrobe giving maximum combinations with minimum garments; not as an abstract idea, but as a personal accommodation for her own travel. This solution of her own baggage problem solved a similar one for thousands  
(please turn)



*Sketches are the starting point of McCardell fashions. Drawing delineates the idea for gingham evening dress at right, executed in Galey and Lord's lavender irregular plaid. Streamer sash captures fabric fullness and ties tightly around waistline.*







*A Galey and Lord Roman stripe cotton is used asymmetrically for middy shirt and shorts. Slot pockets on either side follow the direction of the stripe, giving one vertical and one horizontal pocket.*

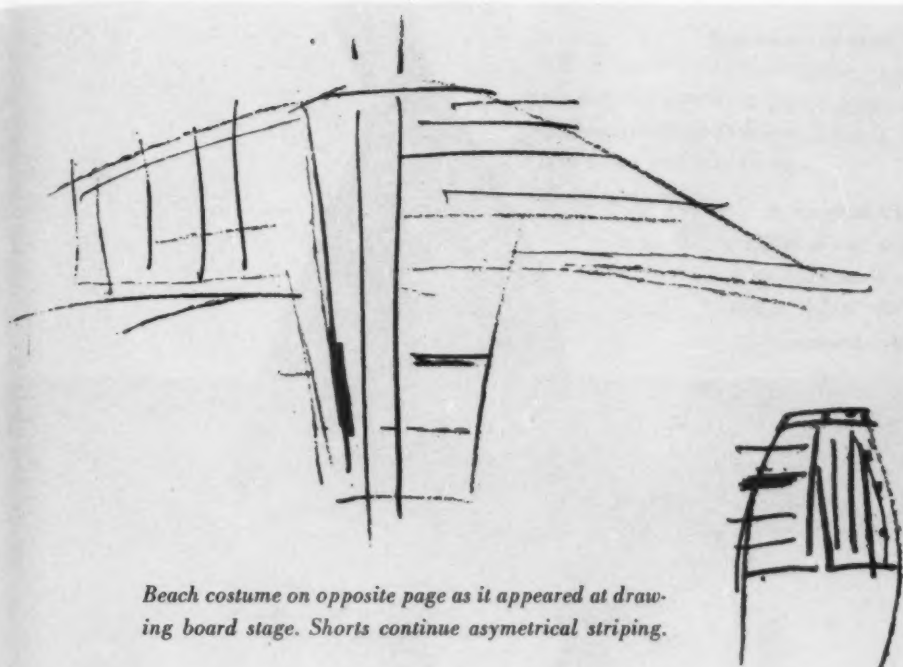
*Claire McCardell's belief in jersey extends to beachwear as this romper-type bathing suit attests. Arresting color combination of turquoise and olive green is used, and brass hook and eye closure provides signature touch. Nylon jersey fabric by I. A. Wyner.*

*Rain costume provides full weather protection with both skirt and coat made of water-repellent Galey and Lord cotton. Red cotton banding the waistline of skirt matches coat lining.*



*Brilliantly striped cotton Kayak is used in sports ensembles by McCardell.*  
GALEY AND LORD.





Beach costume on opposite page as it appeared at drawing board stage. Shorts continue asymmetrical striping.

### Claire McCardell...continued

of American women, not only for the few who travel, but for the many who live in the confined space of modest apartments everywhere.

Then there was the famous monastic dress of 1938. No one but Claire McCardell would have thought of that. It was unorthodox yet easy to wear, required no alteration. In addition it had appeal, was fun to wear. Within a few weeks of its first appearance it was selling fabulously because it found a response in many women.

Time and again Claire McCardell has been the first to bring out an idea which has afterward become a direction and finally a classic. Her flair for the trend is remarkable. She is able to divine people's essential needs before they have become apparent to anyone else. To illustrate this: though Claire started by designing *sportswear*, her clothes are now found in the better dress departments of stores. In the clothing designated for sports she had sensed a new way of dressing, for easy wear, relaxation and comfort. This sense belonged to the way of living of a new generation of American women. The stores saw the reaction of women to her clothes and put them in the department where they belonged.

Claire McCardell handles fabric with the assurance of vast experience. After working for twenty-five years with fabric, she modestly explains, you have a pretty good idea what it will do. Like almost every designer she likes to work with the natural fibers, fine cottons, wools and silks. Though the new cotton-and-silk fabrics, and cotton added to the synthetics—Dacron, for example—have something, she admits. One important point: the qualities of a fabric should spring from the yarn rather  
(please turn.)



The beach outfit sketched above eventually came to life in subdued tones of grey and beige jersey from L. A. Wynner. Coat below took form in a brilliantly printed wool by Hanora Fabrics.



Wisp of Wool, a lightweight pure wool worsted in a print designed by Tillett. HANORA FABRICS.



*Left: Olive and turquoise wool jersey are combined in a three-piece ensemble. Contrast piping around neckline and pocket are characteristic McCardell touches. Jersey by I. A. Wyner.*

*Below: A touch of the Gibson girl is apparent in a navy silk and cotton shantung by Chantilly. Clever tucking gives shape to the dress. Push-up sleeves are cuffed in the typical McCardell manner and set in with some gathers at the shoulder.*







*This designer's love of gingham for evening wear is expressed in a full-skirted dress with bias top and scoop neck. Fabric by Galey and Lord.*



*Bias bodice unpresseed pleats, black patent belt and buttons down the front unmistakably stamp this dress as a McCardell design.*

*Random cheek gingham of cotton and silk by Cohama.*

### *Claire McCardell . . . concluded*

than from finishes imposed after the cloth is woven. At all events, if the fabric will perform, will do what you want, it is right.

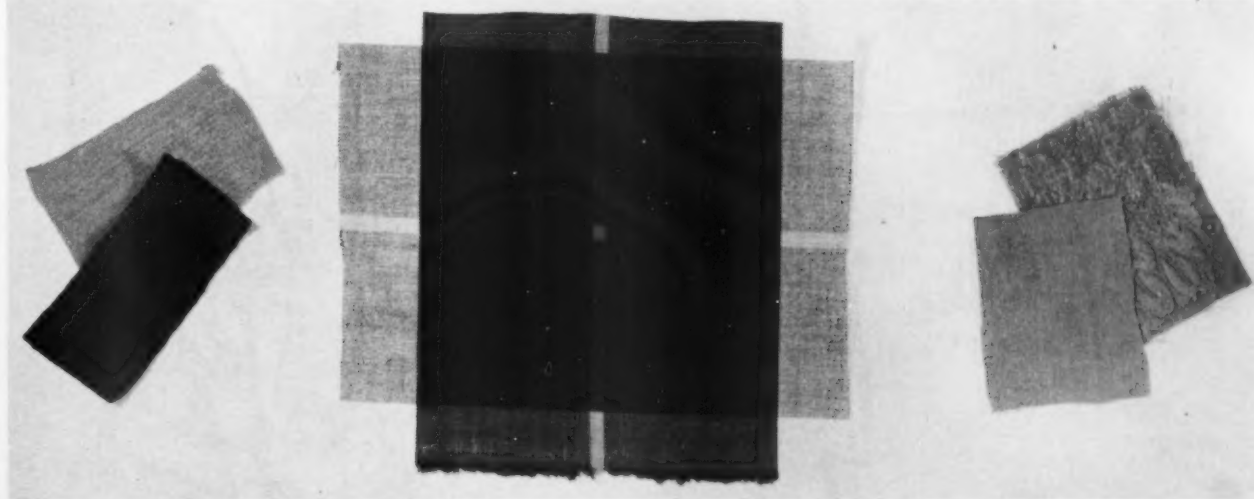
Of course, as everyone who knows her clothes will guess, there is a soft spot in her heart for jersey. The best fabric in the world for traveling, it is one to which the soft silhouette gives an added impetus. It could do the whole job if necessary, she firmly maintains.

Claire McCardell works with sketches, lets an assistant pin up the fabric, and then again works on the dress. The main thing, she says rather cutely, is that when things do not work out, she knows how to fix them. She works with color as it comes, using plenty but not putting a name to it, acknowledging that today people have more feeling for bright things, have become more adventurous than formerly. In a recent collection, Dan Fuller's cotton prints designed by the French master painters struck a gay note and sold well.

After going to Paris every season for a decade, Claire no longer makes the pilgrimage. One difference between Paris and New York is, for her, the difference between clothes made to order and those made to size; between making basic clothes and making a fuss with fashion. Here people have to live in the clothes they like, especially the career girl and the young housewife, who are among the people who use her clothes the most. Other influences, like those from Paris, are constantly coming from all over the world; although they are not always easy to handle for mass production, they do help the American textile industry serve the needs of the people.

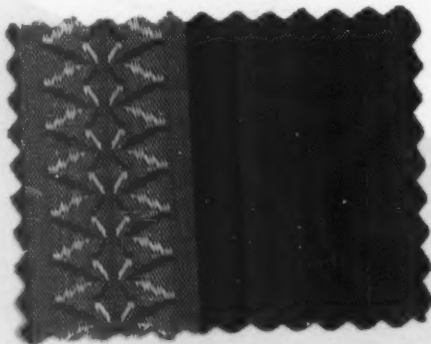
Claire McCardell believes, above all, in the sound judgment of the consumer. "Clothes and a designer's ideas for them begin with the women who wear them" she says in summing up. "And the ultimate buyers, the women, always get the point right away" . . . just like Claire herself, it seems.

*Jersey textures in startling or muted colors, block plaid cottons, rich and colorful jacquards appear frequently in McCardell designs.*





Above, *Tarpoon*; below, *Pepperpot*. All-cotton fabrics in harmonizing colors by GALEY AND LORD.



*Bonnie Puts Fun into Raincoats . . .*

*A group of Bonnie Cashin's latest rainwear ideas — different types for different occasions. They are not designed to take the place of a wool coat or to be all things to all women, yet can be worn beyond rainy days.*

# Bonnie Cashin

...TRAIL BLAZER IN FASHION



"Who else but Bonnie Cashin could have designed it?" How often have you reacted this way upon seeing a particularly fresh fashion approach at one of her showings, and thought how truly it exemplifies the undeniable talent of one of our industry's most original designers.

With a highly individual approach, a consistent and uncompromising belief in what she does, and a willingness to learn from her failures, Bonnie Cashin has taken a richly deserved place high in the fashion constellation. Over and over again, the validity of her design ideas has been confirmed. And the fact that she's been so widely imitated only points up her contribution to new and fresh fashion trends. Her alpaca-lined storm coats, her bulky knits, her apron dresses, her shell coats, her "fun" raincoats, her leather and suede collections... all bear the Bonnie Cashin signature of fashion inspiration.

Bonnie Cashin designs for the woman like herself for whom living is made up of rich, vital

(please turn)



*Every movement in nature is orderly, one thing the outcome of another, a matter of constructive growing force. We live our lives in tune with nature when we are happy, our misery is the result of our effort to dictate against nature. ROBERT HENRI*





*The Senatorial Air . . . Texture Contrast*

*Above left, the tweed toga which is a recurring theme in Bonnie Cashin's thinking. The toga, of course, takes a manner to carry, and the height of the woman determines the type of mantle. Right: Jacket of fine glove kidskin and camel's hair skirt produce a pleasing effect through the contrast of their textures. Another version was made with a combination of tweeds.*

*Stormy Weather Stand-bys . . .*

*At left, above, the alpaca-lined element cloth coat which inspired a flock of imitators and became truly ubiquitous. It has become standard apparel for the stormy day. Left below, one of the newer group of raincoats designed for Harris and Harris, made of element cloth lined in plaid cotton. The large pouch in front, inspired by a duck hunter's vest, holds necessities.*



*A Perennial Fashion . . .*

*Below: The shell coat with its deep armhole is one design that Bonnie Cashin believes can go on perennially with variation deriving from the type of fabric chosen. Here the coats are worn over jersey dresses with matching gloves.*





*They Aim to Flatter...*

*Far left: The sheer organdy coat, edged with linen, adds an illusion of drama to the beige linen sheath and, at the same time, is kind to the figure. Left: Because aprons are practical, provide variety, and also hide figure defects, Bonnie Cashin has used them in every type of fabric and for every kind of occasion. Here is one made of tweed worn over a jersey dress.*

**Bonnie Cashin...continued**

experiences, among which dressing is one. She aims at clothes that are at one and the same time comfortable and glamorous, but which never dominate the wearer's personality. For her, clothes can have a timeless quality without being dull. They must look well in movement, not only on the hanger. She strives for year-round clothes because she knows that our former concept of seasons has changed and women no longer want clothes that are too rigidly tied to one time of the year. Bonnie herself is essentially a simple person despite the strong aura of charm and glamour. It is no surprise, therefore, that simplicity is the keynote of her designing, with color and texture areas providing dramatic effect.

Bonnie Cashin works in a highly individual, a trail-blazing way. After a good deal of experimentation, she has evolved a system of working with a diversified group of manufacturers to whom she sells an idea, one which must grow out of an organic need of American life. Whenever possible, Bonnie Cashin follows through not only on the conception and execution of her Fashion Baby but also on its presentation and merchandising. Through merchandising

*(please turn)*

*Glamour in the Evening...*

*Right: Made of stiff cotton mixed with Lurex, this precisely pleated evening dress belongs to Bonnie Cashin's experimental laboratory. The lines and movement of the dress grew naturally out of the texture and hand of the fabric.*





*Your Eye on the Keyhole . . .*

*Left: The keyhole cutaway detail of this coat, a 1950 Cashin design, has a fashion future as a mild weather coat. It gives a slim narrow look to a broad hipline.*

*Bonnie Cashin . . . concluded*

ing, she can keep a finger on the pulse of Mrs. Consumer's changing pattern for living.

The variety of markets that Bonnie Cashin designs for offers a challenge that doesn't permit sameness or smugness. Within this framework, there is a healthy climate for future growth. There is nothing static in the world of Bonnie Cashin. Above all, she recognizes that a specialization which repeats last year's success is the death-knell of creativity.

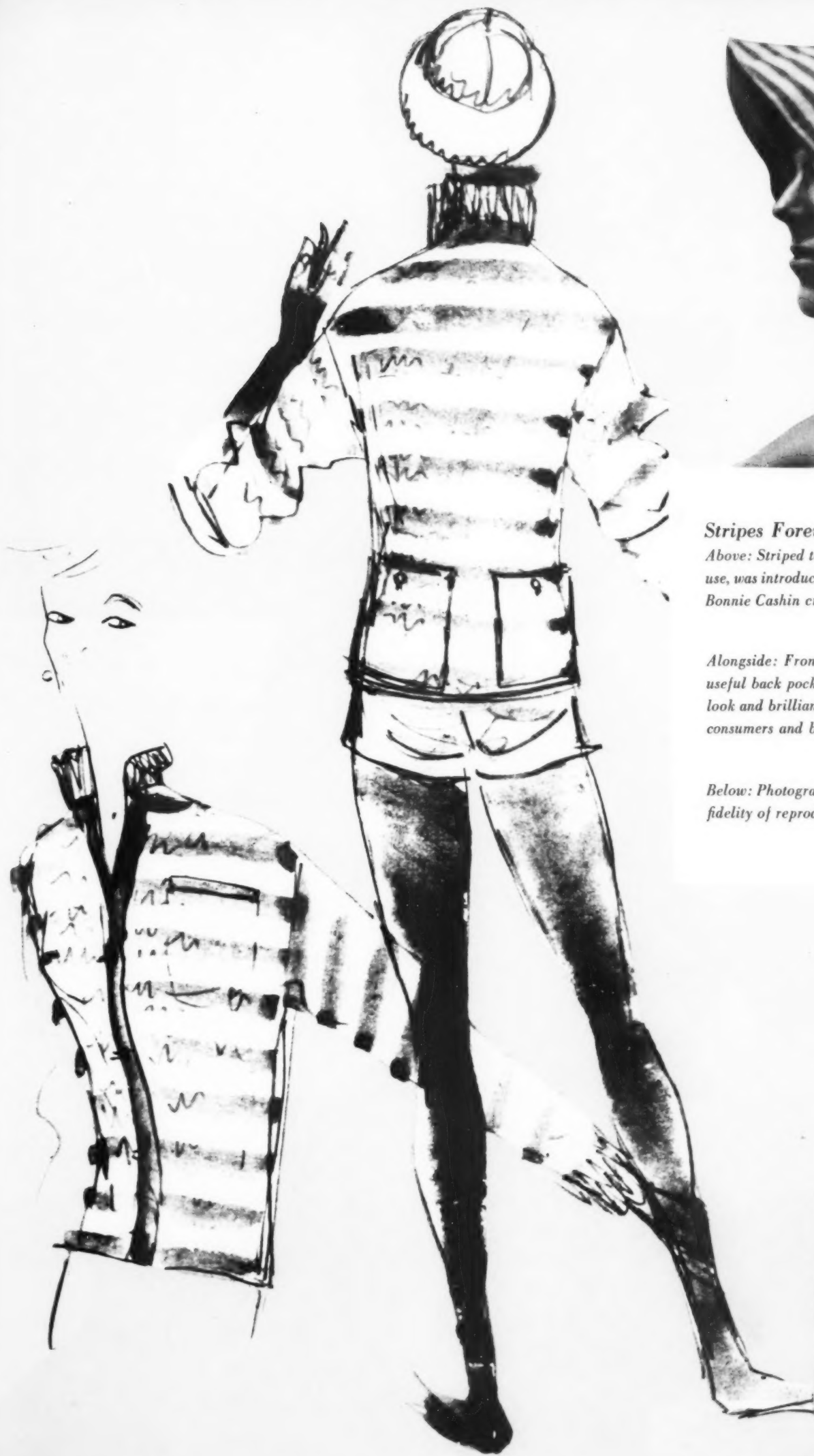
To know Bonnie Cashin is to know the truth of the saying— "A man is known by his works." The personality and the creative products of Bonnie Cashin are inextricably entwined. C.C.



*The Classic Sheath . . .*

*The Cashin skinny-sleeved sheath with scoop neck blazed the trail in slim fashions. Made in a variety of fabrics, its success is due in large measure to the fact that it conforms to the figure, yet permits movement with ease.*





### *Stripes Forever . . .*

*Above: Striped tepee hat, originally designed for her own use, was introduced to accessorize the beachwear collection Bonnie Cashin created for Adler and Adler.*

*Alongside: Front and back view of bicycle sweater with useful back pockets for sandwich or cigarettes. The bulky look and brilliant colors were enthusiastically received by consumers and became a great fashion trend.*

*Below: Photograph of made-up bicycle sweater reveals the fidelity of reproduction to the original design of sketch.*





*A small but well-knit team has always been part of the Thomas formula for success. Here Bill Thomas is shown with Theodore Gartner and R. C. Stevens.*

*Many close friends of Milson (Mits) Thomas will tell you that his fresh spontaneity is reflected in Thomas cottons. Milson is genial, direct and warm hearted, with good taste bred of a lifetime association with good quality.*

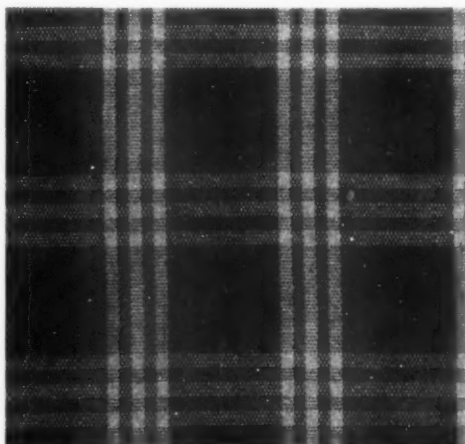


## WHAT A STORY!

*Not a small part of cotton's rise to fashion prominence has been the part played by M. & W. Thomas. The story behind this firm's remarkable contribution to this important segment of the fashion fabric field sounds a cheering note of creativity, of fabric know-how, of good taste and good timing.*

IT HAS BEEN SAID that *silk thinking* was what put cottons on the fashion map. M. & W. Thomas, acknowledged leaders in the fashion cotton field, began as a firm specializing in the weaving of very fine fancy silks. Among the fine silk houses working with top stores and the most discriminating section of the public, styling had always been ranked first in importance. When the idea of styling cottons in the yarn-dyed colors popular with the silk houses was mooted, certain silk houses became interested and began weaving fabrics which had never been seen in cotton before.

*(please turn)*



*Quality 5759, first cotton to bear Thomas name (c. 1949), is still a very favorite weave.*

*You name the weave or the combination and Bill Thomas will figure it out as no one else can. He is the other half of an expert style team, combining his talents with Milson's to produce a never-ending stream of creatively styled cottons, not only for women's fashions, but for the men's field as well.*







## WHAT A STORY!



It was in 1949 that M. & W. Thomas sold the first cotton yardage bearing their name. This fabric went to McMullen, a manufacturer of misses' ready-to-wear, and the first promotion in women's wear arranged with them and Lord & Taylor. The fabrics chosen were made in several patterns and colors but all had the same basic weave; they are still popular in Thomas' line.

Thomas cottons brought a strong male influence to the distaff side of the market. This was not achieved by merely dyeing in dark colors, but by embracing a new weave and design concept. Textures, weights and modern finishes were combined to give the consumer washability, wrinkle-resistance and stability. Cotton fashion teamed up with cotton practicality to take cotton out of the kitchen classification in a big way.

Success was not achieved without a struggle. Thomas was plugging the new cottons with the stores, the designers and the fashion press for the best part of five years before the validity of the new direction was recognized. It is true there were a few designers already pioneering the fashion use of cottons — Adele Simpson, notably — but this move had started with the use of Army Cloth rather than with the new fabric styles.

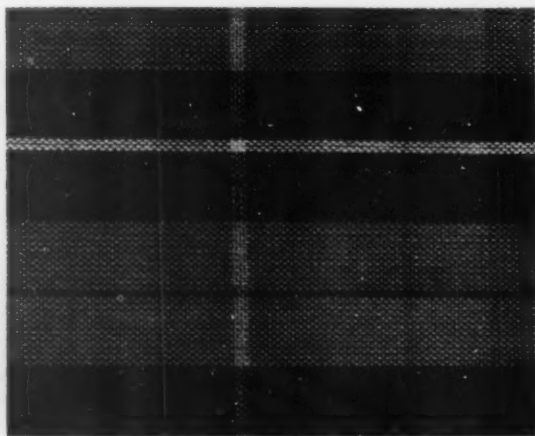
Cotton took a new turn in the road to all-year popularity when M. & W. Thomas introduced a revolutionary all-cotton fabric with the look and hand of a fine imported worsted, but lighter in weight. This found favor with all facets of the ready-to-wear industry and also received considerable attention from the top couturiers in America.

There is a story told about a woman who walked into a

Fifth Avenue Store in the fall of 1953. "This is a lovely piece of wool," she commented handling a dress, "but it feels light as a summer dress." "That's not wool, young lady, it's cotton" answered the sales clerk. Thomas was styling and weaving these fine, soft cottons, which sold at \$1.22 to \$1.55 a yard in competition with fine English worsteds at \$3.50 to \$5.50. The name transitional gave way to year-round cottons. After a time even that had to be dropped, for cottons had arrived as fashion fabrics and were in the same category with silk and wool, and no epithets required. Sales of cotton in women's wear began to reflect the new developments. Between 1947 and 1951 the use of cotton in street dresses jumped by 90%; between 1947 and 1954 the overall use of cotton in all women's dresses rose by 50%.

Today's fashion news is the silk and cotton combinations which were pioneered by Thomas back in 1952. Silk is added in small percentages to their special cotton to make a sheerer fabric with a crisp hand, and to enhance the luster.

All this is textile history and among the men who wrote this history on the pages of fashion by persistent and assured effort, and with unfailing taste and inspiration, Milson and Bill Thomas have an honored place. Why this is so cannot be pinned down in a few phrases. But it may be said that Milson Thomas' sense of style is infallible, prescient and outstanding. His cottons stand where they do, not because they are well merchandised, which indeed they are, but because they have a popular appeal. His cottons are, above all, fabrics created with a knowledge of fashion, with an artist's sense of beauty, and with a profound understanding of fine things.



*Traditional Tartan plaid originally used in men's shirts, spearheaded Tartan revival.*

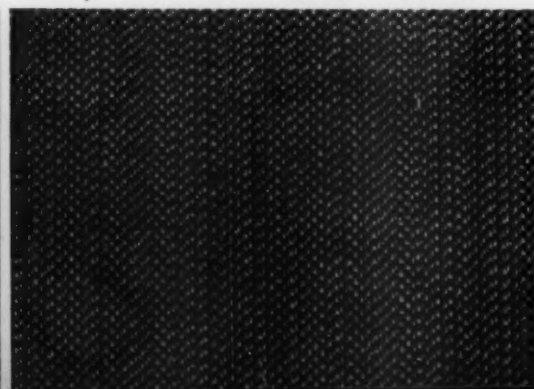


*1956 high fashion cotton suiting with fine "woolen" hand by M. & W. THOMAS*

*Necktie pattern from Thomas "Panama" line in the 1930's, sells today in ready-to-wear.*



*Men's suiting designed for 1956, washable, spot and wrinkle resistant, is all-cotton.*





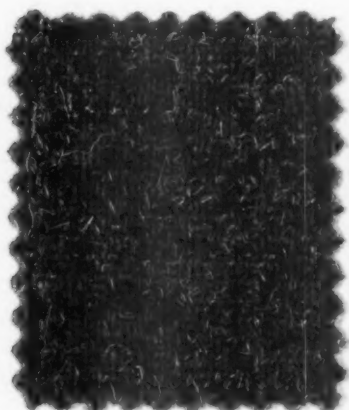




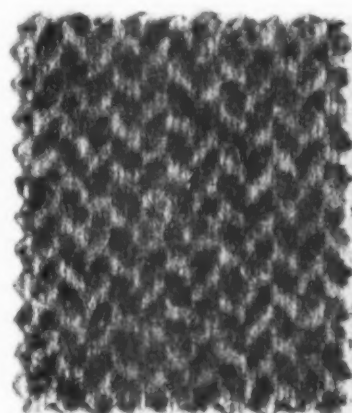
American Fabrics  
Gives You the Answers  
to Vital Questions  
in this Special Last Minute

# FABRIC REPORT

What Fabrics will be the  
Fashion Leaders for Fall and Winter 1956-1957?



The smartest wool tweeds this season are of the understated type with their colors subtle rather than striking. This example illustrates these points perfectly. Its kempy surface is softly brushed and the colors are united. A fabric from . . .  
PACIFIC CRAFT FABRICS



A superlative woolen coating is softly brushed to mute both pattern and color. Destined to play many fashion roles, it has the look of texture that is apparent to the eye and to the touch.

C. M. DeLAND

What is the Role of Kemp and  
Whiskered Surfaces in Tomorrow's Fashions?

What Fabrics will be cast in Supporting Roles  
and which will be borrowed from the Men's Fields?

What are the Special Trends to watch?  
Why are the "Jumbo" Patterns Important?


Why is Color now an Accepted Fashion Factor?  
What are the Four Great Color Families?

What is the new Double Concept in Woven Cottons?



The strong fashion sense of surface interest affects all fibers, a trend ideally interpreted by *Leisure Crepe*, woven of Arnel. The hand is firm without sacrificing drapability, and the texture is subtle yet apparent.

COHAMA

check inside 

## Here are the Fabrics that Dominate the Fashion Scene for Fall and Winter, 1956-57

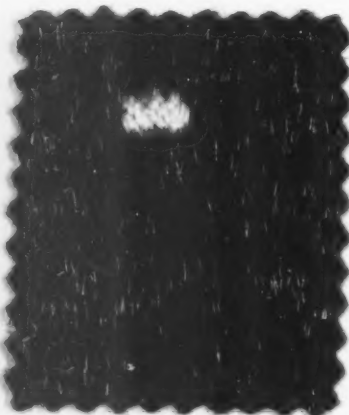


The ever-so-important surface interest affects all fibers — as this handsome cotton proves. Its outstanding feature is the hand-embroidered look. A fashion plus is the elegant mingling of shades in the embroidery.

HOPE SKILLMAN

Even though 1956 is barely off to a good start so far as the calendar is concerned, the fashion industry already has its mind on fall and winter. Once again fabrics will get star billing, playing the leading role and setting the pace for the entire fashion industry. It's a heavy responsibility, but one that fabric designers and mills have fully met. Here in these pages, American Fabrics lifts the curtain on the drama of *Fashion Fabrics for Fall* — giving you a preview of the fabric ideas destined to set the style pace . . . the colors slated for success. It is an exciting, colorful drama, keyed to the modern American way of living. It has drawn inspiration from every corner of the world, but though the overtones are cosmopolitan, the central theme is as completely American as the Award Fabrics you will see in the Museum of Modern Art's great exhibit this fall. This is the year when fabrics clinch their right to a dominant role in the fashion industry.

### POINT NO. 1 It's Front-and-Center for Texture



A fabric important on three counts. First for its wonderful *caught-in-the-snow* look, second for its sleek surface, and third for the skillful way it combines wool and rabbit's hair for hand.

ANGLO FABRICS

Starred for fashion, tops in news value — that's the role of Texture, especially in suits and coatings. It is a new and different kind of texture, more apparent to the eye than to the touch. Often this important look of texture is heavily dependent upon pattern — as in the needlepoint and petti-point surfaces that look so elegant in rich, pure silks, so effective in silk and worsted combinations, or in all-wool or all-worsted. Then we have texture that has the neat precise appearance of being embroidered or embossed on the fabric, even though the design is actually woven into the fabric.

There are imaginative snowflake patterns that give the illusion of texture, though the surface is often smooth to the touch. The addition of fur or kemp\* gives the *whiskered*

\*KEMP — Editor's Note: a very coarse, brittle fiber found in poorly bred wools, especially carpet wools. Normally they are short, wavy and tapering toward each end, strongly medullated and of a dead white or opaque color. They absorb dye poorly and consequently appear prominently in finished fabric unless further treated in some manner. At times kemp is mixed with wool for novelty effects.

look that contributes the appearance of texture in many fabrics. Frequently the look of texture is achieved by imposing an over-pattern on a background design.

The liking for texture is not confined to any one fiber – cottons have it as well as wool, so do silks, man-made fibers and mergers of two or more fibers. It is at its elegant best in silk or rayon crepes with the texture and hand of wool, in baratheas and silk herringbones for late day, and in opulent brocades and jacquards.

## POINT NO. 2 Pattern is Co-starred for Fall and Winter



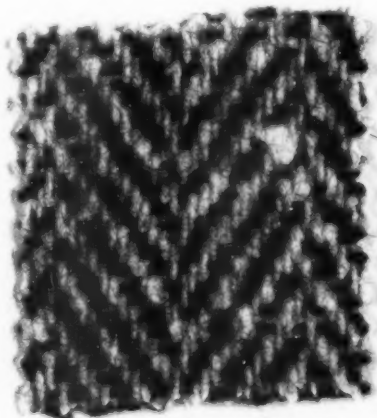
Enlarged patterns and weaves are almost the signature of the season and nowhere more effective than in this extra-wide wale corduroy. *Cablecord* marks the rise of a fabric from utility use to luxury class.

CROMPTON

A strong and vital fashion factor for fall, pattern fully deserves its co-star billing. Often it does a duet with texture, but even more frequently it steps into the limelight on its own merit. Take the example of the trend toward oversize patterns. Here is pattern at its best in magnificent weaves, such as the giant herringbones. Stripes are bigger and bolder, and checks and plaids are strongly magnified. Glens have a new elegance, and move from the casual to the dress category. There is, indeed, good theatre in these patterns blown-up to huge proportions.

The dominant role of pattern is highly effective in wools designed for coats, but it is a scene-stealer in all fibers, and not one escapes its influence. Bear this in mind as an important influence which will extend well into 1957.

## POINT NO. 3 Tweeds have a Featured Role



Starred in two acts. First for the giant herringbone pattern; second for the brushed surface that softens and mutes the colors. A superb woolen tweed.

BERKSHIRE WOOLENS

Even though they are not new on the fashion stage, tweeds have a new and highly significant role to play and plenty of bright fresh ideas to present. Remember first, that the tweeds for the coming fall and winter season stress the hand-woven look more positively than ever. They use thicker yarns, almost ropy, to play up the hand-woven theme, and though they appear to be loosely woven, the actual fabric is firm and close. And remember, secondly, that pattern is done in a low key, and colors are muted – very often the whole effect is softened even more by brushing the surface.

Kempy and whiskered surfaces are smarter than ever. These fabrics are no longer confined to the station wagon set, but are designed for the elegant town car as well. Indeed,

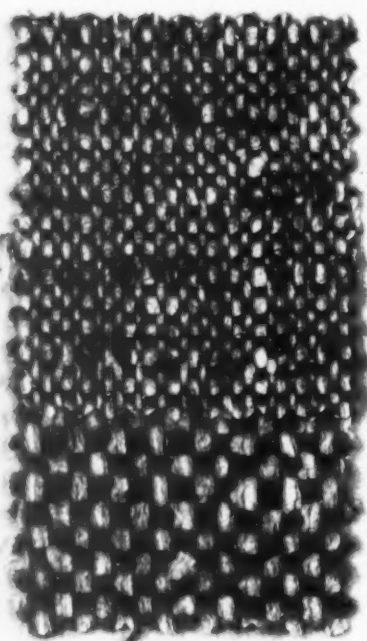
(please turn)



## Let's Take a Look . . .

tweeds are not confined to any hour of the day, or any fashion type, they can appear in either casual or elegant apparel. The liking for tweeds is as strong for dresses and sportswear as it is for suits and coats. Some of the most brilliantly styled tweeds are done in mergers of fibers and some of the most effective in pure silk. Cotton, also, is still strong in tweed motifs, especially for year around, all-season types. But wool, the old reliable, is still the favorite medium for tweed, traditionally correct and fashionably in the lead.

### POINT NO. 4 Featured Billing — the Rustic Look



The wide popularity of *made-for-each-other* fabrics is going to increase because of new types of coordinates such as these. Important for the handcrafted look, for the blended, rather than matched, pattern, and for the imaginative use of fibers. The suiting (or dress) weight combines 15% mohair, 25% silk, 5% linen and 55% wool. Coating weight combines 15% mohair and 85% wool.

RIA HERLINGER

As America takes more and more to relaxed suburban living, the alert fabric designer is more keenly aware of the necessity to be ready with new ideas in fabrics to fit this mode of life. The rustic types are the dramatic answer, and the leading exponent of this popular idea is the knitted look. There is news in the way the knitted look is done — with thicker, brushed yarns, for instance. What is especially interesting is the way *all* fibers have endorsed the knitted effect.

*Shetlands* and *Cheviots* are much in the fashion news — underlined by Paris, and superbly adapted to easy-living America. Saxony type surfaces are another expression of this fashion mood that is at once casual and elegant.

*The Homespun Types* that can trace their ancestry straight to frontier America are newly discovered stars for suburban living, and we highlight them for suits, dresses and sportswear as well as coats.

*Reversibles* win a place because of inspired designing that has taken them out of the utility class and given them a new dimension of elegance for town as well as country wear. In many of these rustic types we find examples of the magic of brushed surfaces to tone down color and soften pattern.

### POINT NO. 5 Color gets a Four Star Rating

Growing significantly more important year by year, color is now an accepted fashion factor. The American love of color finds new expression in motor cars and houses as well as apparel, and the importance of the right colors can scarcely be over-emphasized. In the fall and winter season of 1956-57 four great color families get preferred position.



The brown family features the return of a red brown similar to the color of mahogany. This fabric defines the exact shade of this new color which is especially suited to accessories.  
MILLIKEN WOOLENS



One of the outstanding shades of the new season is a bright, light royal blue. This shade is equally effective in solo appearances as in combinations with other colors. The wool jersey swatched is a splendid interpretation of this color.  
I. A. WYNER



### the Brown Family



★The Brown family maintains its place in the spotlight—a favored situation it has enjoyed for many seasons—but with important variations. The warm *amber* and *cognac* shades have assumed an almost classic position. The vibrant new red browns, the *mahogany* tones, are outstanding by themselves and striking in combinations. The most elegant of the brown tones is *taupe*—a high fashion shade, but one certain to grow in popular favor. Restricted, but certainly deserving of fashion attention, are the sophisticated *khaki* tones.



Taupe is a top fashion shade of the fall and winter season. Although it leans strongly to the browns, it has a neutral quality as well. The shade swatched in *Beaudrape* is an excellent example. An acetate and rayon.  
JULIUS N. WERK



### the Blue Family

★Blue is a color family with many stars, but for sheer drama we feature the rich, *bright royal*, alone or blended with other shades. For popular appeal, the *deep powder blue* shades are slated for success. For a completely fresh approach to blue we have the new *greyed blues* or cadet blues. For young appeal there are blues tinged with green—really subdued *teal* types.

### the Red Family



★Red is a color of great fashion fanfare, and this season we predict it will be stronger than ever. For young fashions it is the clear, true *lacquer red*, particularly for early selling geared to the college and back-to-school crowd. For real fashion significance we have the deep, but true, *blue red*, more sophisticated, more flattering, and the pace setter for this color family. Of considerable high fashion interest are the *winey reds*, and the red tones that verge on *raspberry*—they're especially good when combined with other colors. More limited, but still a part of the red family, are the *plum* and *eggplant* shades that verge on purple.

(please turn)



The most popular reds for the fall and winter season are deep and muted—such as this blue-red worsted jersey. Representing the new texture interest in knits, it is slated to star.  
JASCO FABRICS

## *Let's Take a Look . . .*

### the Neutral Shades

★ Really not a color family, but vitally important in fashion are the neutrals. The *beige* shades and the *natural straw* colors are of primary importance, especially for classic fashion types. The *middle greys* are growing in fashion's favor, and *black and white* is a winning combination for many elegant tweeds and fancies.

### the Green Family

✓ Though not starred this season, green is a color family of many moods – and the bright, deep *jade* tones are strong contenders

on the fashion stage. The blue greens that verge toward *teal*, and the rich *bunter greens* have a special place in young fashions and in sportswear. Though not a strong volume shade, the *grey greens*, almost true *sage* tones, are elegant and sophisticated.

### the Gold Family

✓ The gold family has only a minor role, with deep *brassy gold* that is almost *bronzed* in effect the outstanding entry. Though of small importance in solid colors, gold tones are frequently a part of the best color combinations in tweeds and patterned fabrics.

## *Fabric Stars Cast in Supporting Roles*

- ✓ The Stuff You Love to Stroke . . . The liking for smooth surfaces, especially in precious fibers such as camel's hair and cashmere, is a trend that continues. Often color is the big news in these fabrics, and they are usually destined for classic, rather than fashion, types.
- ✓ Polished and Gleaming Surfaces . . . The polished look continues, and strongly. It appears at its newest and best when it is done in fabrics of alpaca or mohair with a richly gleaming surface, or in fur-blended fabrics with an opulent look as well as a lustrous surface. It is present in the sleekly elegant poult de soies and satin, and in the polished surfaces of silk twills. All in all, still a fashion look to be reckoned with for the coming fall season.
- ✓ Fabric Duets . . . Fabric duets are firmly fixed in the affections of the American woman – and this season sees the blended rather than the exactly matched fabrics making the top fashion news. Fabrics are color matched often in identical patterns of different dimensions. This is a continuing fashion idea and one of great volume importance.
- ✓ Borrowed from the Men's Field . . . Fabrics and patterns borrowed from the men are still prime favorites of fashion designers for women (see *Gentry Magazine*). Even the masculine phrase "Ivy League Look" has become a part of the vernacular of women's fabric fashions. Included in this category are the newly popular sharkskins and other traditional patterns, the many madras types and the neat foulard patterns.

The women's fashion field is borrowing more and more from men, so here is a combined report on the men's fashion trends from the Editors of Gentry and American Fabrics.

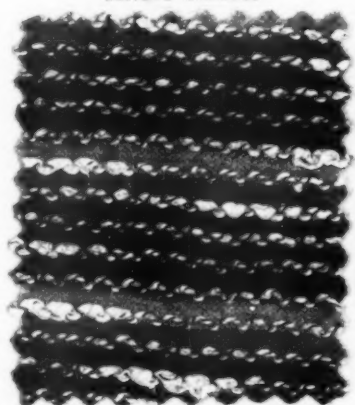






Strong evidence of the dramatic appeal of the polished look. This opulent fabric is 100% alpaca with a richly gleaming surface and a luxurious hand. For superlative dress coats.

ANGLO FABRICS



Knitted fabrics play a leading role for fall and winter, but few have as many claims to fame as this ombre stripe that combines 78% wool with 22% cotton in the fashionable ropy look.

WILLIAM HELLER



Greatly magnified patterns are one of the hallmarks of the season — and this giant herringbone is a smart contender for honors in the cotton field. The herringbone pattern is both played down and made more effective by blending color.

EVERFAST FABRICS

In Men's Suitings. Glen plaids, checks small and large.

More and more demand for unfinished worsteds in unobtrusive and not so unobtrusive patterns. Silk decoration is a highly desirable factor.

The middle tones and lighter shades supplement but do not entirely replace darker shades. Deep browns, blues and greys still in the fashion picture. Men's wardrobes not necessarily either/or but both, with room for variety in the wardrobes of many men.

Men's Coatings. Tweed types, cashmere and mixtures . . . bolder patterns, larger herringbone.

Not much change in color with browns, blues, greys in strong demand, and green and bronze casts in high fashion. Silk Suitings. The silk suit success scored by Saks 5th Avenue has had wide repercussions and reached style-minded men all over the country. The leading men's clothing manufacturers are more silk-suit minded than ever before, and the coming few years will witness big news in this direction. The pesante type of silk suit introduced by Saks leads. But new tweed, mixture, and silk linen effects are in the offing. Silk for slacks and silk for walking shorts are currently being planned for the 1957 lines.

Sportswear: Growing stronger in popularity, more sophisticated in styling. Ivy League look, which has emphasized the neat, darker color combinations, is due for a bit of livening up. The rich, lush colors of the Orient . . . the India-Pakistan-Japanese feeling for color are very much in the ascendant. Some of the color combinations are really wonderful and the men will take to them like ducks to water. (Color generally plays a more and more important part in the picture.) The paisley influence is ready for a revival.

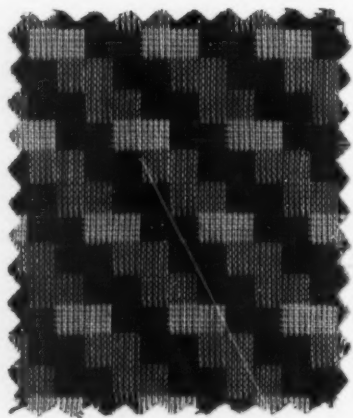
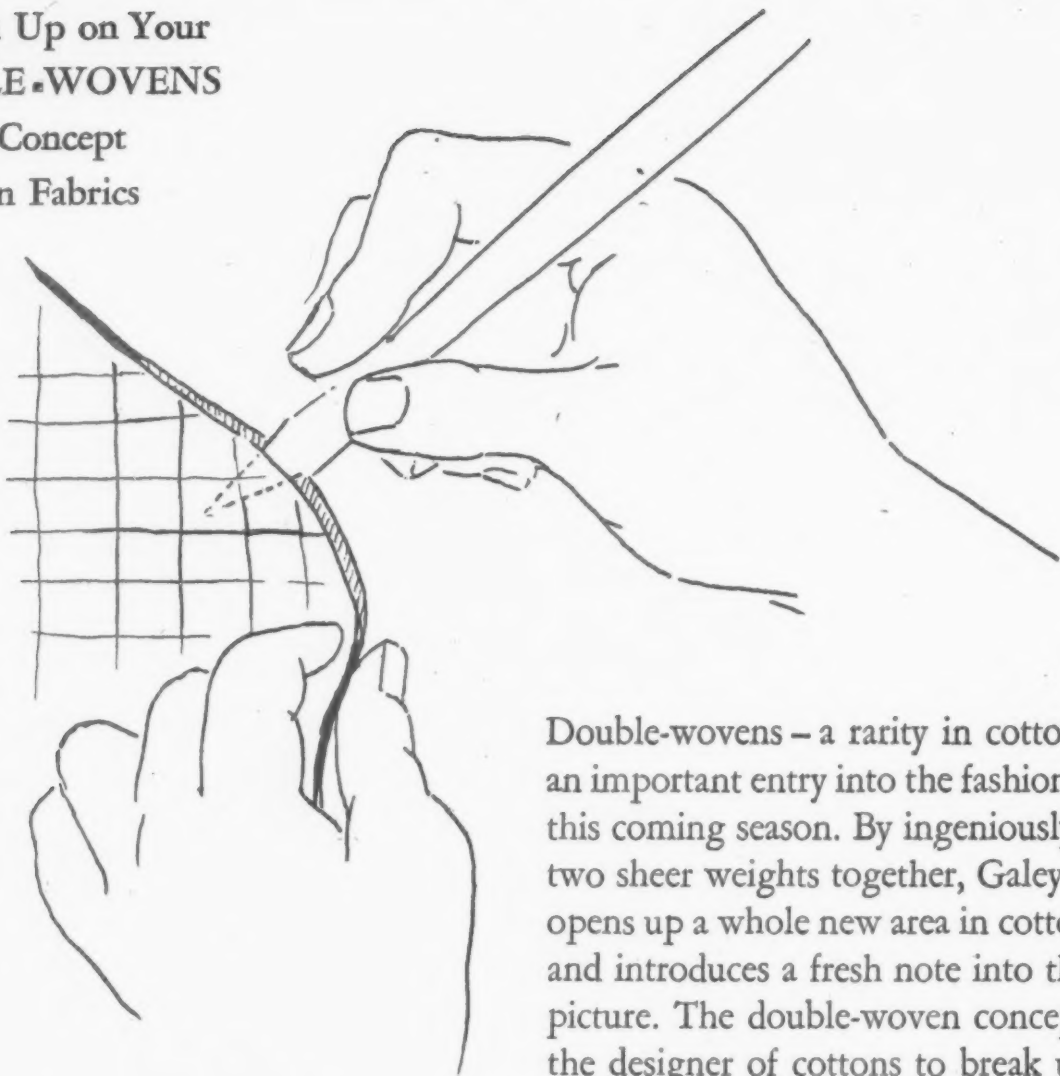
Combinations of fibers. Cotton and silk, wool and silk, cotton and Dacron, cotton and wool, cashmere and wool, etc., getting more attention from the high fashion trade.

Cotton. The Thomas contribution to the men's fashion picture cannot be overestimated. Again superb cotton styling plus the practicality and comfort of cotton has opened up new volume possibilities for the men's field.

Seasonal barriers are fast disappearing. The lightweight feeling all year around is in the ascendant.

(please turn)

Are You Up on Your  
**DOUBLE-WOVENS**  
A New Concept  
in Cotton Fabrics



An example of the new light-weight, double-woven cotton.  
GALEY AND LORD

Double-wovens – a rarity in cottons – make an important entry into the fashion spotlight this coming season. By ingeniously weaving two sheer weights together, Galey and Lord opens up a whole new area in cotton styling, and introduces a fresh note into the fashion picture. The double-woven concept enables the designer of cottons to break up continuous straight lines and cross patterns to achieve distinction and three-dimensional effect in weaving. The actual sample of this cloth (courtesy of Galey and Lord) enables you to make your own test for a quick understanding of the construction. Simply insert the sharp point of a lead pencil between the two thicknesses of the sample, to get a picture of this intriguing double-woven cotton.

Already the top designers of our country have taken to these double-wovens, and you will soon see them introduced in the couture lines. The fabric shown is one selected by Pauline Trigère for her exclusive use. Not only is a dimensional woven wool look achieved, but substantial extra wearing and tailoring qualities are made possible through these new double-woven cottons.

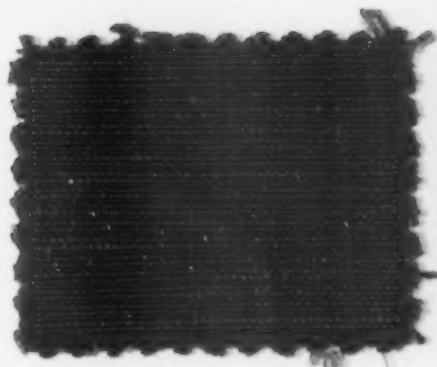






## Up-to-date Fabrics Inspired by Ancient Cultures

*In the ancient civilizations of the Mediterranean,  
Thaibok found an embarkation point  
for their Odyssey Collection of decorative fabrics  
which caters to the modern homemaker's demand for  
brilliant color and homespun textures.*



Strong in texture, vibrant in color is an upholstery fabric with linen and cotton filling on an all-cotton warp.  
By THAIBOK FABRICS.

THE MOOD OF THE PRESENT TIMES seems to call for textures of a handwoven appearance in brilliant colorings. Fabrics from the Near East, India and the Orient have spurred this trend. Rich, raw silk, woven to look like coarse cotton, has caught the attention of decorators and apparel merchandisers alike. In the past year, the use of the words *homespun* and *linen look* has occurred with increasing frequency. This type of texture emerges as the most significant factor in textile styling today.

Texture plus color is the story of the Odyssey Collection which represents Thaibok's first departure from imported silks to a domestically produced line of fabrics. To initiate this, designer Carmen Graham delved into the cultures of the early civilizations which grew up around the Mediterranean and based her selection of shades and textures on the murals, utensils, textiles, tiles and pottery of these peoples. The approach was to select the cultures and periods and then embark on the necessary research, to find and study the items that would inspire color, texture and pattern. Since the civilizations selected were contiguous, the groups of fabrics, although different, are related.

Six groups of fabrics were developed and designated *Phoenicia*, *Athenia*, *Olympus*, *Pharaoh*, *Algeria*, and *Atlantis*, indicating the source of inspiration.

### A Gold Mine of Color Ideas

The amount of source material was so great that it was difficult to draw the limit. The clay tones, the color of old coins, the colors that are suggested by the crops of the Mediterranean lands such as ripe dates, the purples of both the grape and the murex shell (which supplied the early purple dyes), all became important colors in the collection. Of equal importance were the combinations of colors found in the royal robes and in finely woven fabrics from Damascus.

Following the example of early weavers, Miss Graham aimed to keep the weaves simple and make color and pattern furnish the interest. Since pure colors predominated in the ancient craft of weaving, an endeavor was made to achieve the same character, where possible. The use of pure colored

warps, rather than neutral ones, was the key. Some of the most handsome fabrics were obtained with color on color or by close harmony of colors.

### Indigenous Fibers Chosen

To use fibers or yarns that had a meaning to the program, ramie — one of the oldest known fibers — fine Egyptian cotton, sturdy linen, and lustrous silk were selected. Hitherto, the use of ramie has been limited because of its tendency to cut other fibers. In this series it was used in combination with certain other yarns, and its good qualities and performance were put to advantage. It was found that ramie did not take the dyes like silk, so the two were used together to make an exotic fabric that benefited from the slight vibration obtained by the nearness but not exactness of the color.

The *Pharaoh* group of fabrics derived its colors and treatment from the art of the Egyptians, which offered an untold wealth of material. Akin to the art of other ancient cultures, the inspiration for subjects, colors and techniques came from the land itself and the life of the people. Among the ancient Egyptians, the artists drew the animals, people, plants and boats that were important to their commerce. Significant colors in the fabrics are blues from tiles and royal purples.

Greens, yellows and blacks are used to suggest the colors of North Africa in the *Algeria* group. In the *Athenia* and *Olympus* collections, there is reference to Greek civilization, and they include colors from pale yellow to burning gold and deep orange red, as well as green and deep purples. *Atlantis*, the one group of the series that was not inspired by the Mediterranean lands, depicts ocean colors of blues and greens. *Phoenicia* features colors of pink marble, copper, and smoke shades.

The fabrics of the Odyssey Collection make a frank statement of vibrant color in basic weaves which, though inspired by ancient cultures, have a vital appeal for the American home decorator of our day. The treasure trove of the past has been dipped into, not idly but with a clear idea of the needs of the present, to create fabrics of distinction.









Inspiration for  
**M O O D**  
in Fabrics

*OPPOSITE: Simplified accents set mood of three-faced guardian goddess while her feminine adornment is keyed by the fine-wale texture of her coiffure's coils. RIGHT: Right hand of god of mercy conveys compassionate strength and tenderness in every line.*



EVERY FABRIC EXPRESSES A MOOD. It comes in the fiber and is expressed in the fabric creation by weave, texture, finish, design, color. The mood can move a great designer to an interpretation in drape and silhouette. In every fold of a dress, he creates sculpture—lyrical, severe or graceful; from classic sculptures the designer can, in his turn, draw inspiration for fashion.

The art of the Orient, although surrounded by the age-old mystery which has always separated East from West, has been influential in our art and architecture, design and decoration, and is even more so today. Our own heritage has filtered imperceptibly into our lives. The impact of Oriental art has been more striking because it reflects a way of looking at the world alien to us.

*(text continued on page 65)*



Mood...continued

*Fight between a snake and turtle  
results in exquisite textural  
harmonies in carved stone.*



*Scalloped design of sleeve  
bears out the feeling of vibrant  
anger portrayed in man's  
clenched fist with swollen veins.*



*Intense drama of enraged god's  
face is heightened by repetition  
of eyes as sculptural motif.*



*Eyes of obsidian set in  
clay statue of a warrior  
king gaze moodily into  
space. Superb tex-  
tures are stressed by  
paint of cinnabar, red,  
brown, green and blue.*





*Hand pouring blessings on the world expresses  
simplicity, refinement and divine sophistication,  
strengthened by the play of light and shade.*

*Hand pouring blessings on the world expresses  
simplicity, refinement and divine sophistication,  
strengthened by the play of light and shade.*



2



Photos: Asuka of Nara

Mood . . . continued

*Contrast in moods. The demoniacal creature with beaklike nose and fingers like claws conspires to send rippling streams of sound from his flute.*



*. . . the misty-eyed anchorite of the mountains is silent, thriving upon a diet of mist.*

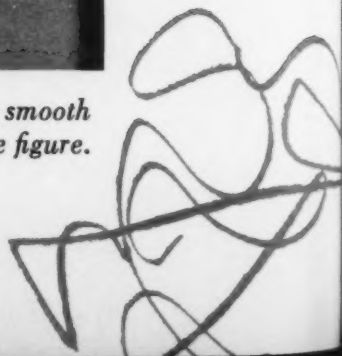




Photos: Asuka of Nara



*Contemplative repose of a seated maitreya is delineated in youthful contours and smooth surfaces. Note the decorated plaque behind head which enhances the chasteness of the figure.*



Mood ... continued from page 59

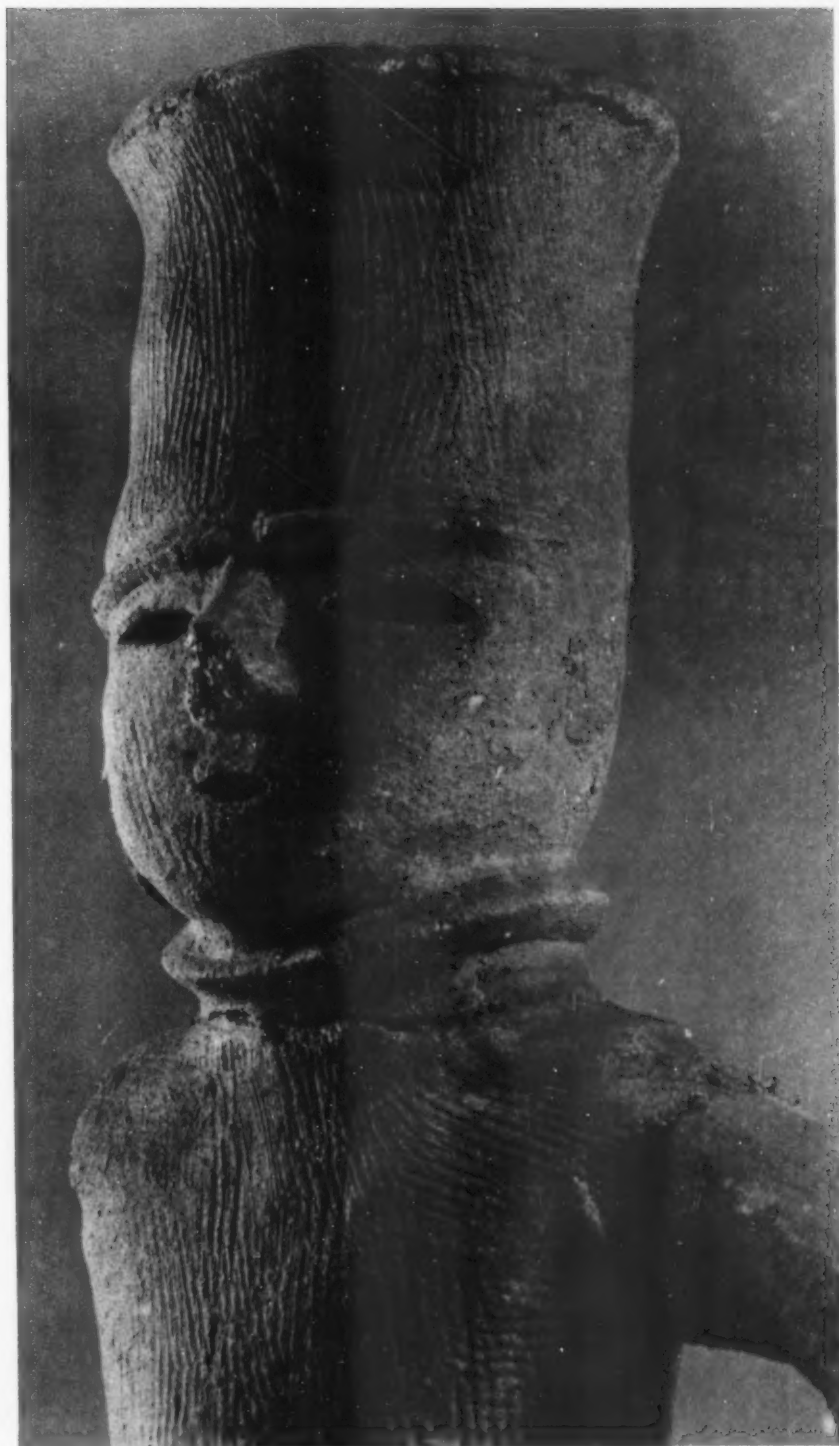
In Eastern sculptures note the knitted head-dress of Thailand's deities, the fluted strength of a coiffure from Japan, the aura of a flying spirit interpreted in sculpture. These are forms that speak without words, transcend barriers of language, endure through the centuries.

Take for example the sculpture of a hand. It reveals a mood of intelligence, feminine delicacy or masculine strength. In the same way, a fabric by physical and aesthetic qualities may express refinement, feminine appeal, rugged masculinity. What the fabric expresses in its mood the designer uses to enhance a certain aspect of the wearer's personality.

It is the aim of the textile industry to integrate corresponding timeless qualities in the design and crafting of our textiles. When we have succeeded in so endowing mass production goods for the market in our country, we shall have fully justified the superb technology which is at our daily disposal.

This is an era when the talent of the greatest artists is being employed in the service of textiles. The consumer is constantly watchful for new developments. When his high regard has been won a key has also been found to many problems of a competitive economy.

*In this primitive sculpture, textured surfaces and rolled collar, which suggest knitted apparel, contrast with naive formation of eyes, nose and mouth.*



OPPOSITE: Entrance to The Museum of Modern Art on Fifty-third Street near Fifth Avenue, New York.  
ABOVE LEFT: The Museum's courtyard and sculpture garden.



## AMERICAN FABRICS EXHIBITION

*The Museum of Modern Art*

*in cooperation with American Fabrics Magazine*

When the survey-makers are faced with the phenomenal tide of good taste in things to wear, in music, in literature, in art, homes and fashions, they are understandably nonplussed. What are the factors which are responsible for this rapid cultural growth? They are confronted with a great multitude of influences, ranging all the way from travel to television, enthralling and educating the public.

Among these influences is one which can take more than a modest bow for its part in our rising standards of taste. This is New York City's Museum of Modern Art. Founded in 1929 by three great and public spirited women — Miss Lillie P. Bliss, Mrs. John D. Rockefeller, Jr. and Mrs. Cornelius J. Sullivan — “for encouraging and developing the study of modern arts *and the application of such arts to manufactures and practical life...*” (the italics are ours), it has done magnificent service in meeting the public demand for a new and living culture, not only in New York but throughout the nation and across the world.

The fact that the Museum serves as a point for projection of ideas to the whole nation is attested by its remarkable popularity. Last year over 700,000 people visited the exhibitions held in the Museum itself; another million annually view the sixty traveling exhibits circulating in this country and the twenty-five on the road in Europe and Latin

America. A recent photographic exhibit on *The Family of Man* drew an audience of 270,000 in New York, and the book illustrating it sold 400,000 copies in a few months. These figures and facts clearly show the overwhelming public demand to know more about the arts and their practical applications in the life of the nation today.

‘ ‘ ‘

Among the great industries in America is one whose achievements very rarely receive public acclaim, yet it touches this life intimately in almost every aspect — the Textile Industry, fourth in national stature. The case was stated simply and eloquently back in 1928 by Alexander M. Levy and M.D.C. Crawford who wrote: “The consciousness of people is more constantly affected by their apparel than by any other influence. With other arts an association is casual and intermittent. The influence of fabric, texture, color and form is never absent.”

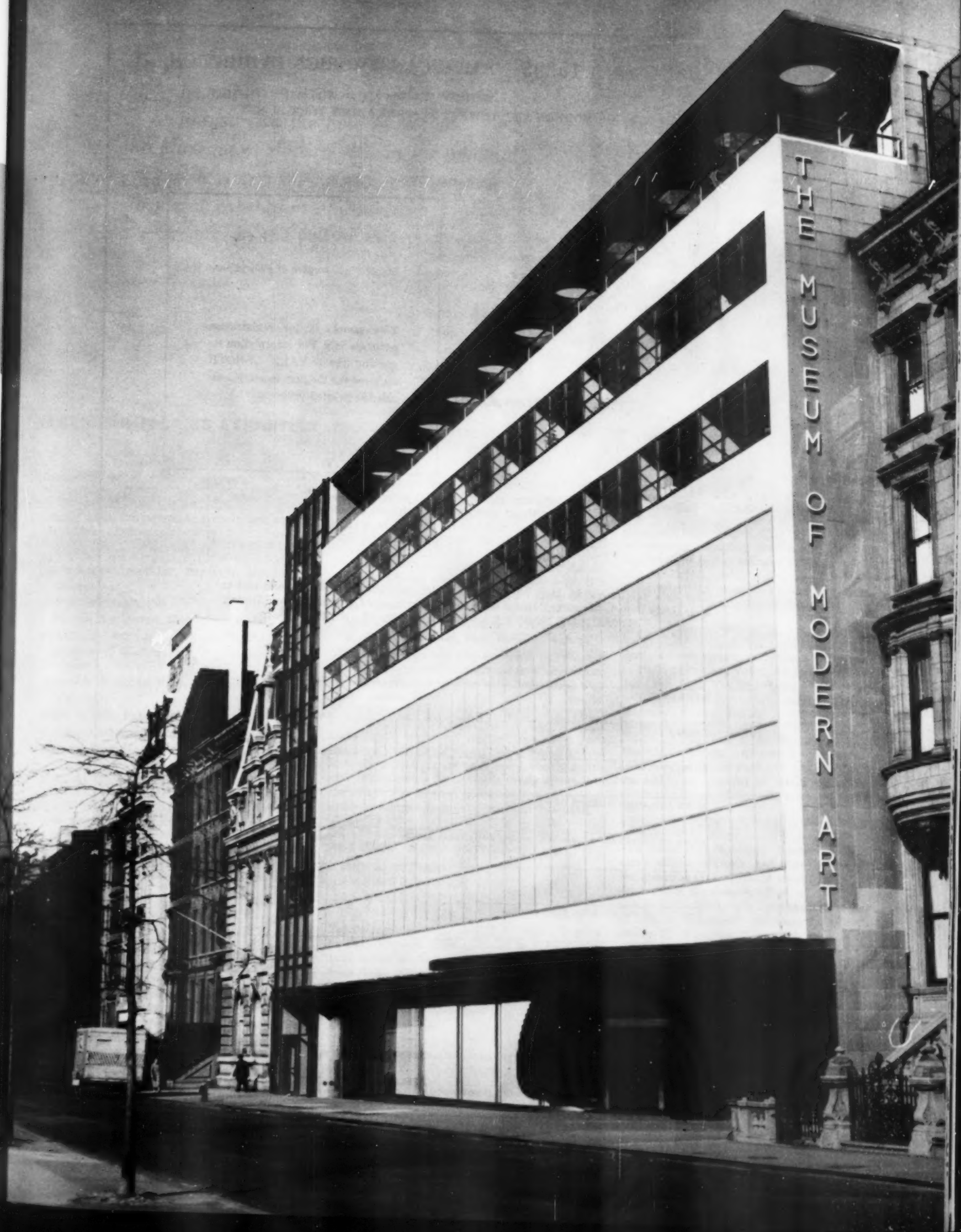
American Fabrics in every issue since its inception has forthrightly stated that “the American Textile Industry casts a major influence on the economic and social aspects of the world in which we live...”

We therefore take pleasure in announcing our active participation in the forthcoming exhibition, which will project the achievements of the textile industry before the public and endorse its rightful place in the nation's cultural and artistic life.

AMERICAN FABRICS EXHIBITION



rt  
k.  
n.



DATA SHEET N° 15995 AMERICAN FABRICS EXHIBITION

THE MUSEUM OF MODERN ART, 11 WEST 53 STREET, NEW YORK 19, N. Y.

☐ Home Furnishings

Category: (check one) ☐ Clothing

☐ Industrial and Institutional

Staple 3"x3" swatch of Fabric here

This sample is for registration purposes only. For information regarding the 3 YARD LENGTH required for the jury meeting, consult the printed program.

This data sheet must be filled out for each fabric submitted to the jury, and sent to Miss Greta Daniel, Associate Curator of Design, Department of Architecture and Design, THE MUSEUM OF MODERN ART, 11 WEST 53 ST., NEW YORK 19

NAME OF FIRM

ADDRESS

CONTACT

NAME AND STOCK NUMBER OF FABRIC

NAME OF DESIGNER (if fabric is a company design, please specify)

DATE OF DESIGN

CONTENT OF FABRIC WITH DESCRIPTION

TYPE OF WEAWE

TYPE OF PRINTING TECHNIQUE

COLOR STRIKES AVAILABLE

INFORMATION REGARDING BACKGROUND AND DEVELOPMENT OF FABRIC, SPECIAL FEATURES OF

PERFORMANCE, AND OTHER PERTINENT INFORMATION. (Use additional blank sheet if necessary)

AMERICAN FABRICS EXHIBITION

THE MUSEUM OF MODERN ART

*In pursuit of its desire to bring before  
the public outstanding achievements  
of industry in the field of design,  
the Museum of Modern Art, in conjunction  
with American Fabrics, will present  
a major exhibition of American Textiles  
in the fall of this year.*



**AMERICAN FABRICS EXHIBITION** *The Museum of Modern Art in cooperation with American Fabric Magazine - Aug. 23 - Nov. 11, 1956.*

**General information for participants:**

**ELIGIBILITY**

Textile mills, converters and craftsmen producing fabrics of all constructions.

**JURY**

RENE D'HARNONCOURT, Director, Museum of Modern Art

ARTHUR DREXLER, Curator, Department of Architecture and Design, Museum of Modern Art.

PHILIP C. JOHNSON, Architect, Chairman of the Museum of Modern Art's Committee on Architecture.

WILLIAM C. SEGAL, Publisher, American Fabrics Magazine.

ANNI ALBERS, Fabric Designer

CLAIRE MCCARDELL, Fashion Designer

MARY LEWIS, Fashion Director, Sears Roebuck and Co.

**PROJECT DIRECTOR**

GRETA DANIEL, Associate Curator of Design, Department of Architecture and Design, Museum of Modern Art.

**CATEGORIES**

The Jury will select fabrics in the following categories:

HOME FURNISHINGS

CLOTHING

INDUSTRIAL AND INSTITUTIONAL

Fabrics must be woven, knitted, printed and dyed in the United States. They should be contemporary in feeling and manufactured during the last ten years. They will be judged for their beauty of color and construction, and for their performance in their designated fields. Special features, such as color fastness, light weight, heat, cold or sound insulation, dust and stain resistance, water repellence, etc., should be indicated on the data

sheet submitted with each entry. Price itself is not a decisive factor, but yarn, construction, and finish should be the highest quality within its price category.

**DATA SHEETS**

For each fabric submitted fill out one of the enclosed numbered data sheets and attach to it a 3" x 3" sample swatch of the fabric. Send data sheets to:

Miss Greta Daniel, Museum of Modern Art,  
11 West 53rd Street, New York 19, N. Y.

This information will help us record, classify and catalogue your entry. Additional data sheets may be requested if you plan to submit more than three entries.

**ENTRIES**

Each fabric must be submitted in a three yard length. A number, corresponding to the numbered data sheet required for each entry, should be the only identification. It should be firmly attached to the entry. The name of the manufacturer or producer should not appear on this sample length.

**SHIPPING**

Send entries (3 yard length of each) to:

Miss Greta Daniel  
American Fabrics Exhibition  
c/o Manhattan Storage & Warehouse Company  
801 Seventh Avenue, New York 19, N. Y.

Entries must be sent, prepaid, by Parcel Post or Railway Express. They may also be delivered by hand to the Manhattan Storage & Warehouse Co. from 9-11 AM and 1-4 PM, Monday through Friday, up to and including March 15, 1956.

**DEADLINE**

All entries must be at the Manhattan Storage & Warehouse Company by 4 PM on Thursday, March 15, 1956. Entries mailed no later than midnight, March 15, 1956, will be eligible.

**JURY MEETINGS**

Jury meetings will begin on April 2, 1956.

**INFORMATION**

Information regarding fabrics selected for exhibition will be sent to entrants by mail. There must be no individual public announcements regarding these selections prior to a Museum release. All publicity must be coordinated through the Museum of Modern Art.

**RETURNS**

Entries not selected for exhibition will be returned by Railway Express collect within four weeks after Jury meetings. The three yard length of fabrics selected for exhibition will become part of the Museum's Design Collection.

**EXHIBITION FABRICS**

Manufacturers and craftsmen whose entries have been selected by the Jury will be instructed as to the additional quantity of fabric needed for the exhibition in accordance with installation requirements.

**ORIGINALITY**

The Museum of Modern Art expects that all designs will be originals, and that designs will be those to which participants have full rights. The decisions of the Selection Jury will be final in so far as this exhibition is concerned. The Museum of Modern Art cannot assume responsibility for claims of ownership of designs that might arise after the Jury has made its selections.

**note**

The Museum of Modern Art cannot take responsibility for entries sent without numbers, or for entries the numbers of which are not firmly attached or legible.

While the Museum will exercise every reasonable care, it will not be responsible for loss of, or damage to entries sent for the Jury's consideration.





*The Brooklyn Museum's fine  
facade on Eastern Parkway.*



## A Tree (of Inspiration) Grows in Brooklyn

THAT THERE IS NOTHING NEW under the sun is a widely acknowledged axiom in our fashion and fabric industry. The impulse for today's fashion truths can only come from the past, to be re-interpreted for present usage. Understanding and operating from this principle has netted its adherents profitable returns in a day and age when the competition for the soft goods dollar has become keener and keener. There is no doubt that our industry owes a tremendous debt to our great museums for siphoning into fashion channels the riches of the past, to produce a high level of taste in fashion and fabrics.

*Robert Riley, head of the Museum's  
Design Laboratory, is cicerone to  
designers who seek to use resources.*



*Gar Gilbert, fabric designer of  
Galey & Lord, studies material  
in Museum's textile collection.*



WE POINT TO THE BROOKLYN MUSEUM and its Design Laboratory as an outstanding example. From the time of its inception the Museum made a steady attempt to avoid building up any sacrosanct atmosphere that would divorce the work of the Museum from the realities of everyday life. In its very charter, the Museum stated as one of its aims "to serve the needs of the community." The success of that original purpose can be verified by a single visit. Each year the ever-mounting attendance bears testimony to the boast that the Brooklyn Museum is not only the single great cultural center in the borough but is also a great inspiration center for the textile industry.

Of particular interest is the fast growing number of creative minded textile and fashion stylists who seek direction from the Design Laboratory whose slogan reads "Inspiration Unlimited." Catering in a brilliant yet simple and practical way, it enables stylists to call on the resources of centuries for design collaboration by putting at their disposal not only the extensive collection of textiles but also all of the Museum's other collections. Individual workrooms are provided, each flexibly illuminated and equipped with drafting tables and storage facilities. Technical instruments such as microscopes and color analyzers are part of the standard equipment as well as sewing machines, dressmaker forms and transfer tables. Complete privacy is insured to every researcher.

MANY GREAT TEXTILE LIBRARY COLLECTIONS have been given to the Museum by public-minded men and women. One of the more recent is the superb collection of L. & E. Stirn. Comprising a total of 400 volumes and extending well over 100 years, it is a veritable gold mine for those seeking fashion nuggets. At the same time, these collections pose the problem of how they can be put into the most efficient, most usable shape for researchers and stylists. Even though almost one hundred of our leading businesses are supporting members of the Laboratory, funds are needed periodically for the proper working classification of the collections which are donated. Dedicated as we are to raising the level of our industry, we must support in concrete terms those areas that nourish and feed us. We must make easily accessible to any member of our industry the help or aid of those who have gone before, because what helps one, helps all. Even in business, no man is an island.—Cora Carlyle

*Dorothy Tricarico of the staff  
of the Museum displays some of  
the decorative fabric examples.*

PHOTOS: CHARLES UHT.

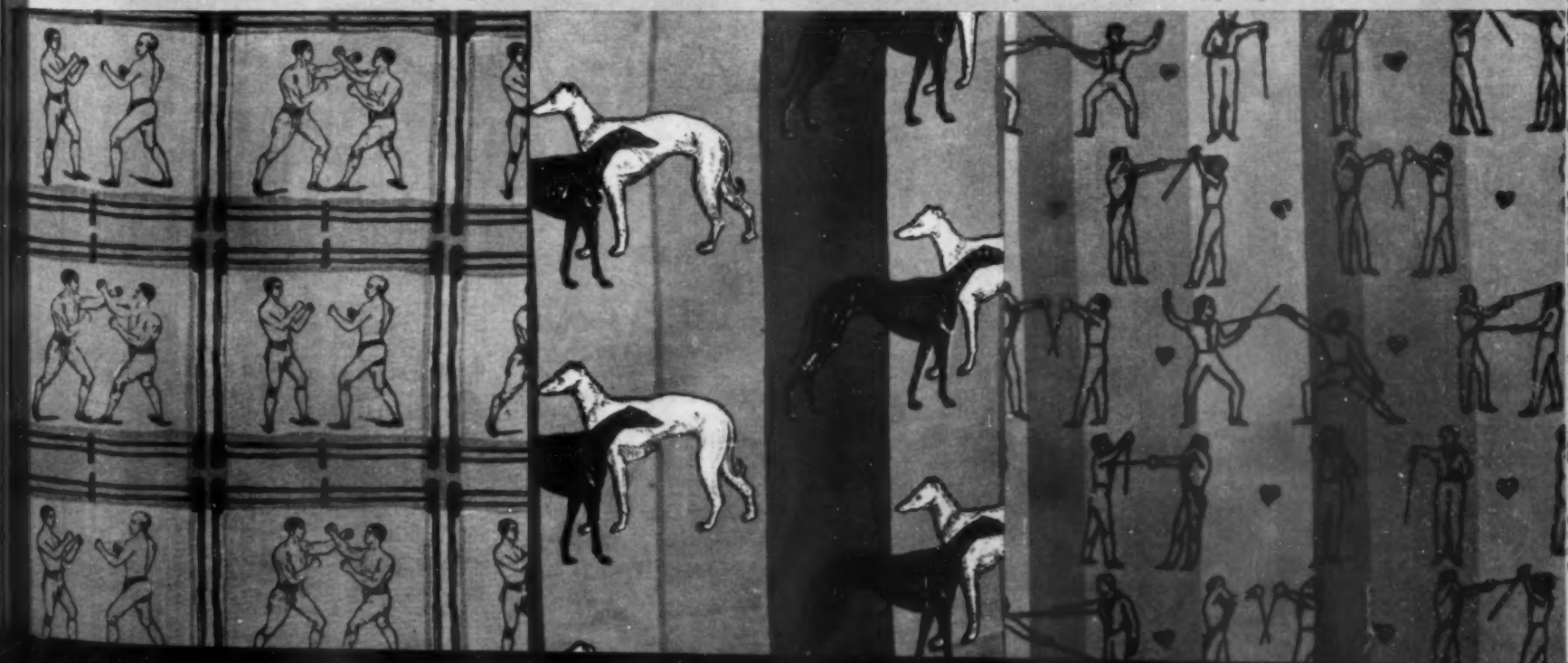


# T TOUR DE FORCE in fabric design

*What is a good design? – that depends on time and place, aesthetic standards not being external or ubiquitous. Therefore the criteria of good design today must be based on new concepts. Only by experimenting with color, space and motif can good design be achieved.*

*The designs in this collection were based entirely on the steel engravings of the 1850's. The colorings were based directly on the combinations established by the English block printers who used the ancient madder dyes. (please turn)*

*The boxing print, at left, uses the roped ring as a decorative motif; in the center, the black and white greyhounds are set on a striped ground of old madder tones; at right, the red heart theme betrays the cause of all the fighting.*









*Boxing has proved, with television, to be still as great a favorite as in the days of the old bare-fist fighters, patronized by the Marquis of Queensberry.*



# TOUR DE FORCE

THE SPORTING LIFE collection by Leslie and D. D. Tillett, fabrics from which are shown on these pages, is designed in tune with today. The last ten years have seen an enormous increase in leisure time and income — and spending the latter on the former has meant a similar growth in sports, entertaining and relaxation.

Sports clothes have become everyday clothes. The clothing industry is in the second stage of a revolution to meet this casualizing process — and it is concerned with pin pointing just what casual clothes shall be designed and made for a particular leisure activity.

During the middle eighteen-fifties life was leisurely and the “sporting life” was favored by the gentry of Britain for filling in their time. Now an almost similar period is approaching for the average man.

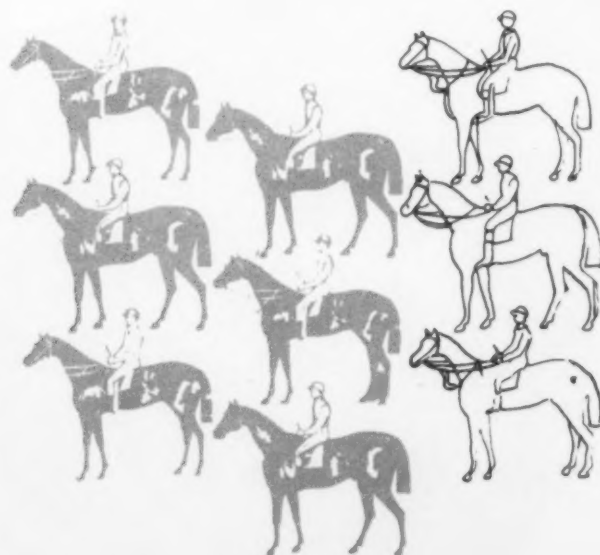
Drawing the historical parallel was not as difficult as finding the precise subject for this collection for fall. “When we had decided on sports” says Tillett,

“and had noted the increased interest in England of the eighteen-fifties, we had the subject and period. Then we found the complete editions of the magazine *Sportsman’s Magazine and Life in London* and our plan was set, as most of today’s sports are based on that period, and became popular with the English gentlemen of that time.”

The illustrations in the magazine are not too far from the present day to be understandable and the subjects are irresistible for the double target at which they are aimed.

Recent trends have proved that women can wear any man’s print but not vice versa, and here the Tilletts have designed a man’s collection in ancient madder colors for at-home-wear in silk and cotton, in the more elegant look that is now growing and that the designers of women’s wear will want to borrow, just as they have done with the foulard tie silks. (please turn)

*Racing is still the sport of kings, and the glamor of the paddock and racing colors of the owners are reflected in these old madder colored prints.*



## TOUR DE FORCE...continued

THE CALENDAR PRINT epitomizes the fanatical concern of the gentry of the 1850's with sports.

The sporting life was the recreational life of the times, and there was a constant shift of quarters from the boxing rings of London to the shooting box of Scotland via the cricket field and boating party on the river, with side-trips to the continent for the more exotic chase such as boar-hunts in Hungary.

This print represents a complete year's calendar of sports from successive editions of the magazine, where they were given as quite serious recordings of what the gentry should be hunting, shooting at or fishing for, during the year.

Although some of the specific sports of the time do not fit the present American scene, except in romantic retrospect, the idea of a full year of ever varied sport is relevant today and growing more so every year.

(please turn)



In colorings of yellow and brown like an old engraving, or blue with grey like the island mist, the cotton print is suited to women's and men's sportswear alike.





 <p><b>February.</b> THE MOON. Full ..... 8th day at 3h. 9m. morning Last Quarter 15th ..... 4h. 39m. morning New ..... 22nd ..... 5h. 11m. morning First Quarter 29th ..... 6h. 17m. morning</p>	 <p><b>March.</b> THE MOON. Full ..... 2nd day at 3h. 9m. morning Last Quarter 10th ..... 4h. 39m. morning New ..... 16th ..... 5h. 11m. morning First Quarter 23rd ..... 5h. 41m. morning Full ..... 31st ..... 6h. 17m. morning</p>	 <p><b>July.</b> THE MOON. Last Quarter 5th day at 8h. 42m. morning New ..... 12th ..... 11h. 38m. morning First Quarter 20th ..... 6h. 52m. morning Full ..... 27th ..... 10h. 8m. morning</p>	 <p><b>August.</b> THE MOON. Last Quarter 3d day at 1h. 59m. afternoon New ..... 11th ..... 6h. 28m. morning First Quarter 19th ..... 5h. 1m. morning Full ..... 26th ..... 6h. 9m. morning</p>	 <p><b>September.</b> THE MOON. Last Quarter 1st day at 9h. 14m. afternoon New ..... 9th ..... 3h. 47m. afternoon First Quarter 17th ..... 7h. 20m. afternoon Full ..... 24th ..... 2h. 25m. afternoon</p>
 <p><b>June.</b> THE MOON. Last Quarter 6th day at 4h. 6m. afternoon New ..... 13th ..... 0h. 52m. morning First Quarter 20th ..... 7h. 32m. afternoon Full ..... 28th ..... 1h. 23m. afternoon</p>	 <p><b>October.</b> THE MOON. Last Quarter 1st day at 7h. 35m. morning New ..... 9th ..... 9h. 7m. morning First Quarter 17th ..... 7h. 41m. morning Full ..... 23rd ..... 11h. 36m. afternoon Last Quarter 30th ..... 9h. 56m. afternoon</p>	 <p><b>November.</b> THE MOON. New ..... 9th day at 3h. 11m. morning First Quarter 15th ..... 6h. 15m. afternoon Full ..... 22d ..... 10h. 4m. morning Last Quarter 29th ..... 4h. 22m. afternoon</p>	 <p><b>December.</b> THE MOON. New ..... 7th day at 8h. 31m. afternoon First Quarter 15th ..... 3h. 26m. morning Full ..... 21st ..... 10h. 8m. afternoon Last Quarter 29th ..... 1h. 48m. afternoon</p>	
 <p><b>September.</b> THE MOON. Last Quarter 1st day at 9h. 14m. afternoon New ..... 9th ..... 3h. 47m. afternoon First Quarter 17th ..... 7h. 20m. afternoon Full ..... 24th ..... 2h. 25m. afternoon</p>	 <p><b>January.</b> THE MOON. Full ..... 1st day at 2h. 42m. afternoon Last Quarter 9th ..... 6h. 40m. afternoon New ..... 17th ..... 0h. 45m. morning First Quarter 23rd ..... 4h. 18m. afternoon Full ..... 31st ..... 8h. 29m. morning</p>	 <p><b>February.</b> THE MOON. Last Quarter 8th day at 1h. 39m. afternoon New ..... 15th ..... at 11h. 26m. morning First Quarter 22nd ..... at 3h. 59m. morning</p>	 <p><b>March.</b> THE MOON. Full ..... 2nd day at 3h. 9m. morning Last Quarter 10th ..... 4h. 39m. morning New ..... 16th ..... 5h. 11m. morning First Quarter 23rd ..... 5h. 41m. morning Full ..... 31st ..... 6h. 17m. morning</p>	
 <p><b>December.</b> THE MOON. New ..... 7th day at 8h. 31m. afternoon First Quarter 15th ..... 3h. 26m. morning Full ..... 21st ..... 10h. 8m. afternoon Last Quarter 29th ..... 1h. 48m. afternoon</p>	 <p><b>April.</b> THE MOON. Last Quarter 8th day at 3h. 26m. afternoon New ..... 15th ..... 6h. 22m. morning First Quarter 22nd ..... 1h. 59m. morning Full ..... 30th ..... 1h. 26m. afternoon</p>	 <p><b>May.</b> THE MOON. Last Quarter 7th day at 10h. 49m. afternoon New ..... 14th ..... 3h. 23m. afternoon First Quarter 22nd ..... 1h. 59m. morning Full ..... 30th ..... 2h. 40m. morning</p>	 <p><b>June.</b> THE MOON. Last Quarter 6th day at 4h. 6m. afternoon New ..... 13th ..... 0h. 52m. morning First Quarter 20th ..... 7h. 32m. afternoon Full ..... 28th ..... 1h. 23m. afternoon</p>	
 <p><b>March.</b> THE MOON. Full ..... 2nd day at 3h. 9m. morning Last Quarter 10th ..... 4h. 39m. morning New ..... 16th ..... 5h. 11m. morning First Quarter 23rd ..... 5h. 41m. morning Full ..... 31st ..... 6h. 17m. morning</p>	 <p><b>July.</b> THE MOON. Last Quarter 5th day at 8h. 42m. morning New ..... 12th ..... 11h. 38m. morning First Quarter 20th ..... 6h. 52m. morning Full ..... 27th ..... 10h. 8m. morning</p>	 <p><b>August.</b> THE MOON. Last Quarter 3d day at 1h. 59m. afternoon New ..... 11th ..... 6h. 28m. morning First Quarter 19th ..... 5h. 1m. morning Full ..... 26th ..... 6h. 9m. morning</p>	 <p><b>September.</b> THE MOON. Last Quarter 1st day at 9h. 14m. afternoon New ..... 9th ..... 3h. 47m. afternoon First Quarter 17th ..... 7h. 20m. afternoon Full ..... 24th ..... 2h. 25m. afternoon</p>	
 <p><b>June.</b> THE MOON. Last Quarter 6th day at 4h. 6m. afternoon New ..... 13th ..... 0h. 52m. morning First Quarter 20th ..... 7h. 32m. afternoon Full ..... 28th ..... 1h. 23m. afternoon</p>	 <p><b>October.</b> THE MOON. Last Quarter 1st day at 7h. 35m. morning New ..... 9th ..... 9h. 7m. morning First Quarter 17th ..... 7h. 41m. morning Full ..... 23rd ..... 11h. 36m. afternoon Last Quarter 30th ..... 9h. 56m. afternoon</p>	 <p><b>November.</b> THE MOON. New ..... 9th day at 3h. 11m. morning First Quarter 15th ..... 6h. 15m. afternoon Full ..... 22d ..... 10h. 4m. morning Last Quarter 29th ..... 4h. 22m. afternoon</p>	 <p><b>December.</b> THE MOON. New ..... 7th day at 8h. 31m. afternoon First Quarter 15th ..... 3h. 26m. morning Full ..... 21st ..... 10h. 8m. afternoon Last Quarter 29th ..... 1h. 48m. afternoon</p>	





*The medallion print of cricket, wrestling and boxing was inspired by the cover of the "Sportsman's Magazine" and it appeals first because it is devoted to some of the non-chasing sports. No designer can resist a polka dot pattern, and these medallions directly ask for this treatment. Whatever the baseball historians say, there is an obvious connection between cricket and baseball. Wrestling is still with us even though it is going through a debased form. Boxing is still boxing, but those were the days of the bare knuckle fighters such as Johnny Walker, Middleweight Champion of England.*

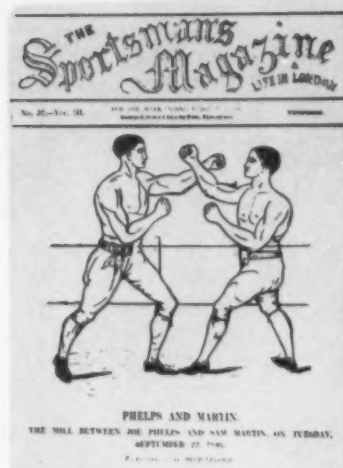






## TOUR DE FORCE ...continued

The illustrations but particularly the covers of the "Sportsman's Magazine" climax the Tillett's interest in the steel engraving look. The editions span the years 1846 to 1851 and cover almost every sport known to the gentry of that time — including an article on bear hunting signed by D. Crockett. The gentry of the early Victorian reign who were not out empire building, concerned themselves with the use of leisure, and they built up a complete life based primarily on "huntin', shootin' and fishin'." And it is with these three subjects and with horse racing, a traditional royal sport, that many of the magazine covers are concerned. The quality of these engravings is superb for any time and in a fortnightly magazine, miraculous.



Lord George Osbaldeston Esq. The Earl of Chesterfield Colonel Peel George Osb

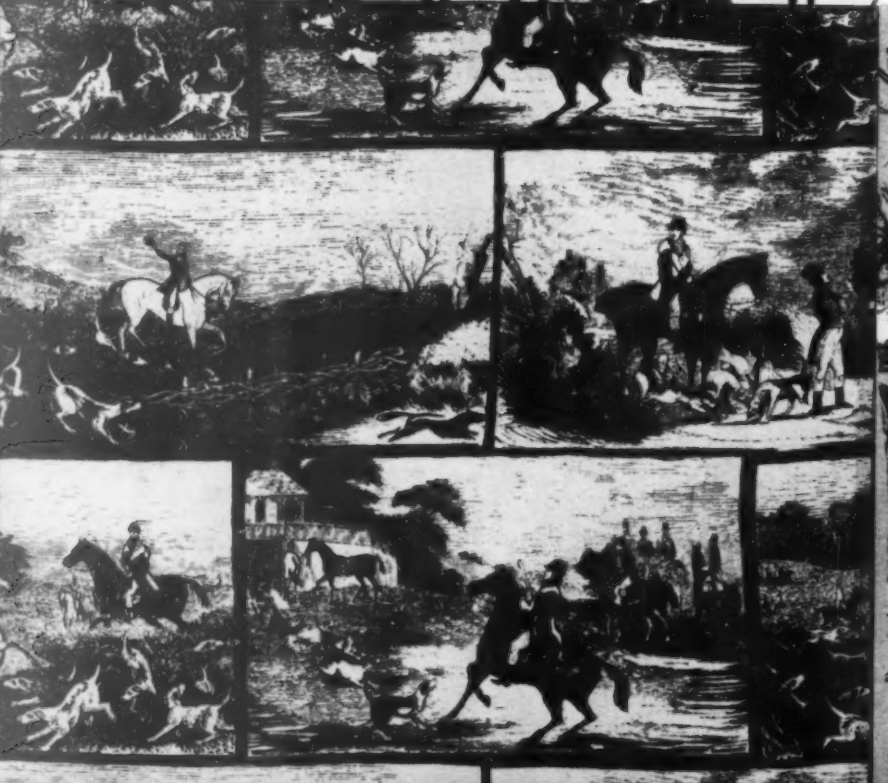
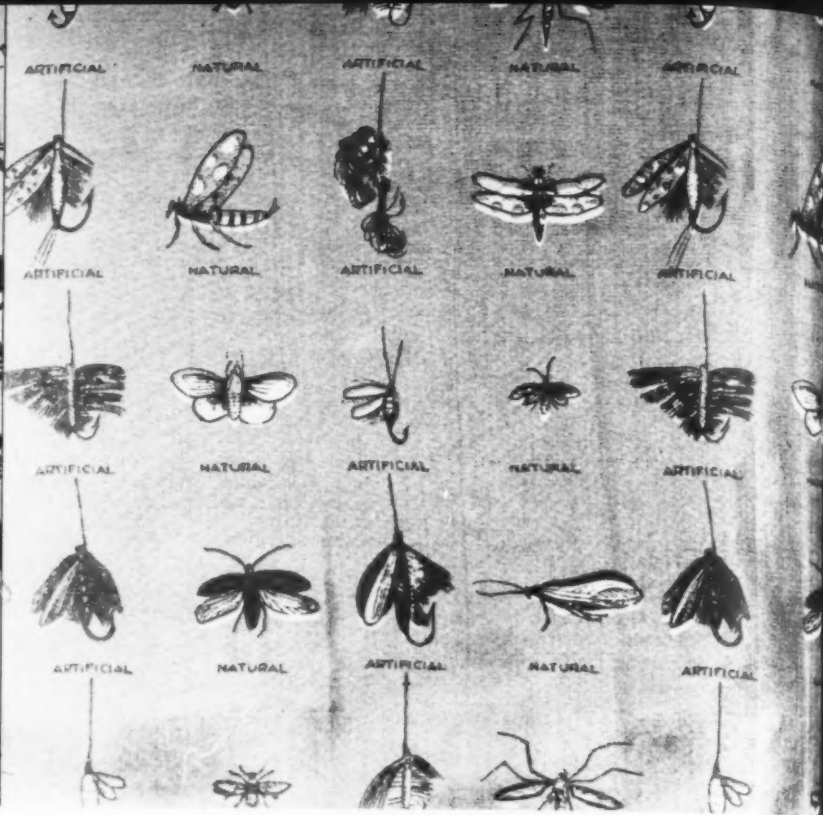
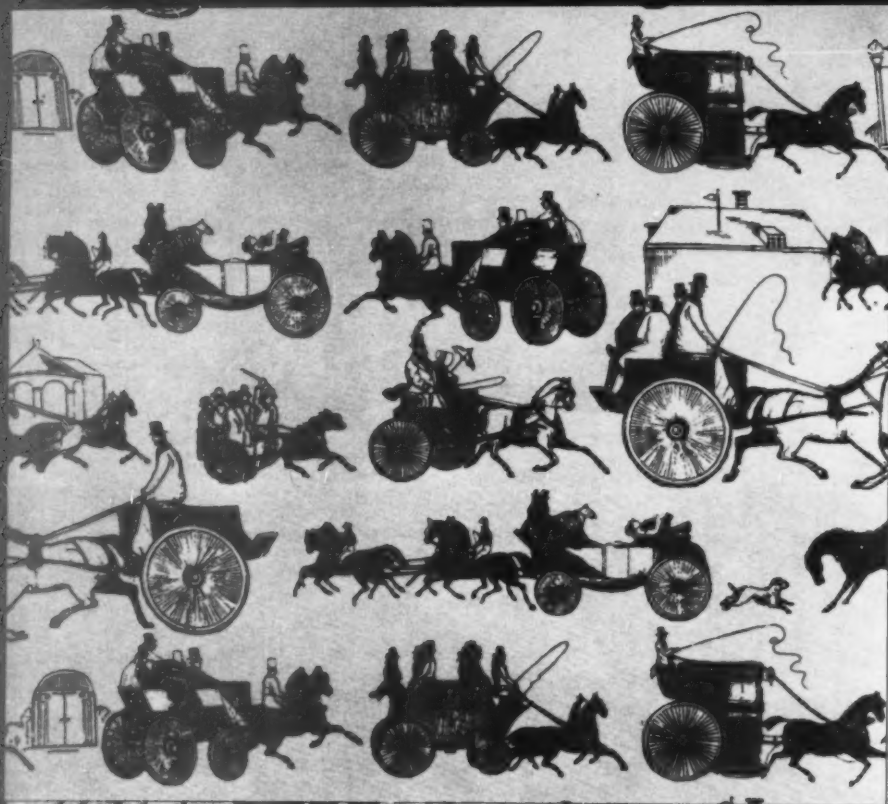


Lord George Bentinck Earl of Albemarle The Right Honorable Lord George Be  
The Earl of Chesterfield Colonel Peel George Osbaldeston Esq. The Earl of Chest

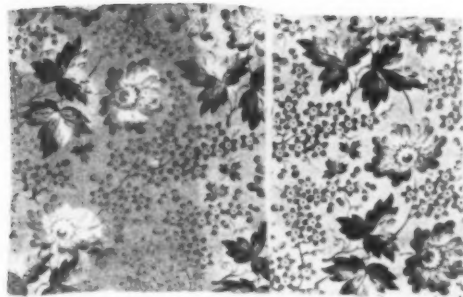


Toppers are the mode in the  
spectator sports of the fifties  
and the fine print tells of  
the aristocratic patrons  
of sporting events.









## Textile Printing Exhibition at the Cooper Union Museum

*Outstanding contemporary achievements will be shown in historical perspective from April 27th through the Summer months.*

AMONG THE EVER-GROWING design inspiration sources available to mills and their fabric development staffs, will be a special exhibition devoted to the art of printing fabrics to be opened in the Spring at New York's Cooper Union Museum.

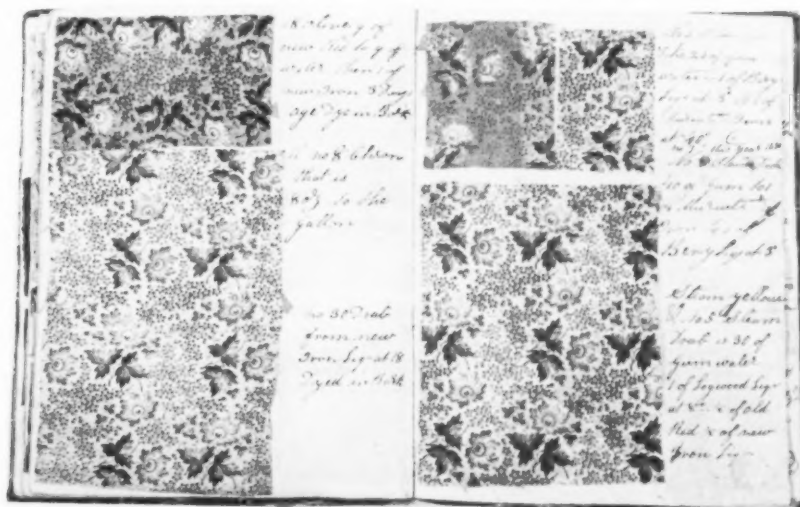
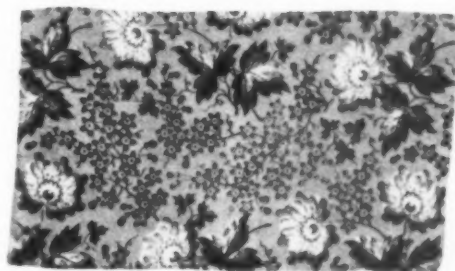
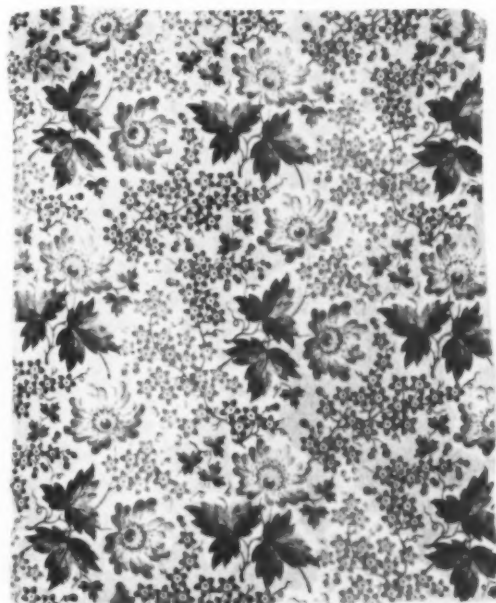
The exhibition aims to cover all major aspects of the field and will be divided into three sections dealing with technical methods, historical examples, and contemporary fabric achievements.

In the first section, the processes of fabric printing will be illustrated, among them die, block, plate, stencil and silk screen printing; batik, engraving and roller printing; and there will be examples showing the use of discharge, resist and direct printing, as well as finishing processes which enhance or supplement printing techniques.

The historical section will illustrate the vast range and diversity of printed designs, their remarkable flexibility and economy in use. In this section will be shown fabrics from India, Indonesia, China, Japan; from the Near East including Egypt, Armenia, Persia, Turkey and Russia; and from the West, with examples of European textiles from the 14th to the 19th centuries as well as those from South America from the 9th to 15th centuries.

The third section, devoted to contemporary fabrics, will be illustrated by printed textiles produced since the end of World War II. This section will embrace both apparel and decorative fields, and will highlight some of the achievements in design of our own great textile industry today.

Recently New Yorkers have seen a notable display of fabrics from the sub-continent of India. It is with great pleasure that we announce an exhibition which will include the great and growing achievements of America's textile industry.



*Pages from a sample book of printed fabrics, begun in England and completed in this country about 1830, by Edmund Barnes of Providence, R. I.*



# COLORSPUN

*Basic colors and coordinated deniers are keys to a new integrated solution-dyed program introduced by American Viscose Corporation.*

WHEN AMERICAN VISCOSE CORPORATION decided to create a line of solution-dyed yarns, there had recently been several new types introduced by leading yarn producers. Designed primarily for various special purposes such as apparel, automobile upholstery, or decorative fabrics, these had underlined the difficulty of basic thinking which would develop a yarn applicable to all areas and applications impartially. Because they felt that the solution-dyed market was so wide as to rule out a specialized approach, American Viscose Corporation believed that they required a range of yarn colors applicable to a wide variety of end uses.

The Fabric Development Department, to which the task of creating a solution-dyed color line was handed, decided after research to establish a line of eighteen basic colors. With this, they believed, it would be possible to cover adequately the industry's basic color needs, when all the techniques of combination and blending were taken into account. These colors are now available in continuous filament rayon and some of them in viscose staple. All could be made available in staple on relatively short notice.

The object was to obtain the most complete coordination possible in a solution-dyed program in order to facilitate the use of their rayon and acetate yarns by the stylist and mill working in all the different areas of the industry.

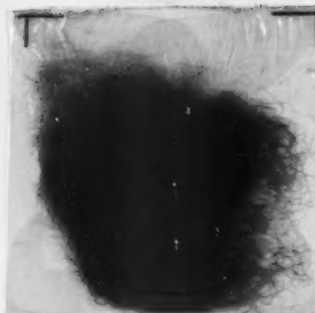
## Standard Denier Sizes

An important and unique aspect of this integration program is the standardization of denier sizes in filament yarns. Because of the different reflectivity of light on yarns spun of different denier fibers there is a matching problem. A 150/30 yarn, for example, will appear darker than a 150/50 even where the fibers are spun from identical solutions. This is why it is necessary, in order to facilitate matching in all categories of filament and staple, to adopt standard denier sizes, where spinnability allows. The program evolved by American Viscose may for this reason be called the first integrated solution-dyed program.

In selecting the colors, the aim was to cover the range of what were known to the industry as the most acceptable colors in piece-dyed shades. Key to this color program was the ninth edition of the Standard Color Card. Experience had shown that there are certain basic colors—red, yellow, green, brown, blue and black—which appear in all color cycles in every textile field. With the aid of the Standard Color Card it was possible to arrive at a range of shades among these basic colors which were proved over the years to be thoroughly acceptable in the peacetime uses of fabrics.

## Shades to Harmonize

While a majority of the colors was arrived at by selection from standardized shades, one or two colors were modified to harmonize with the line as a whole, or to improve, in one case, on an existing standard. For example, in the red range, the Cardinal Red and Rose are Standard Color Card colors while the Pale Pink, important among pastel shades, was one which seemed to enjoy better acceptability than the standard pinks. Among the browns the perennially valid Spice Brown was chosen, with Tan for intermediate shade and Bisque



A sample of red viscose Colorspun fiber, in 3-denier staple form, by AMERICAN VISCOSE.

for the off-white range. With these belongs Champagne, also an important color in present lines.

In the yellows, Gold is noteworthy because in filament form it is so brilliant that it can be used in the same way as gold metallic yarn, without any special weaving problems. It is complemented in pastel shade by Pale Lemon. The basic green is Myrtle, which holds a central position between the shades which lean to yellow and those which lean to blue. This green is supported by Mint and Chartreuse.

For blue, Navy is a perennial in apparel and the two other blues chosen — Oriental and Pale Blue — fill the need for a royal type of medium blue and a pastel shade — the latter particularly cool and pleasing. Black and Nickel, which could also be described as a pastel, complete the picture.



An all-Colorspun lining fabric for use in men's sports jackets, from AMERICAN VISCOSE.

Other colors may be added as occasion arises.

The colors selected have been subjected to the most rigid tests and meet the standards of light fastness required by the industry. All are up to the 80 hours fadeometer requirements of Standard L6 of the AATCC.

While the validity of the new denier and color integration concept remains to be proved, it is certain that the sound choice of piece-dyed colors already approved by public taste will be acceptable to all in the industry. One glance at the range, as exemplified by the Colorspun sports jacket lining in standard weight and construction shown, will reassure those who followed some of the early attempts at styling a solution-dyed line.

Other development fabrics which will shortly be available will be those in the home furnishings and upholstery field. Presently under development are a 900-denier Colorspun yarn for auto upholstery, and acetate spun-dyed colors which will be integrated in the Colorspun program.

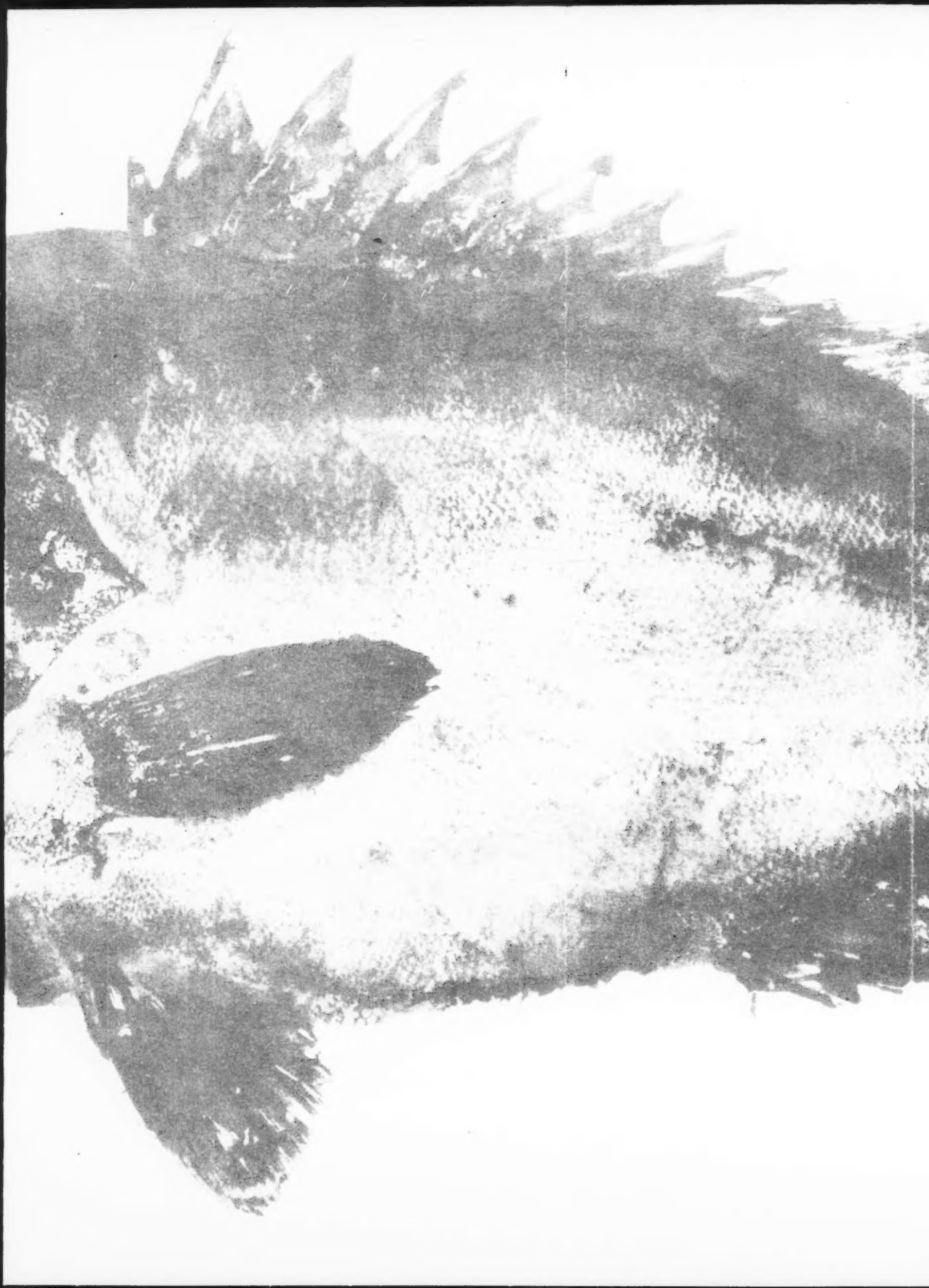
This new addition to the growing family of solution-dyed fibers and yarns will, it is hoped, contribute to a rise in rayon and acetate fabric styling corresponding to that which has recently taken place in cottons.

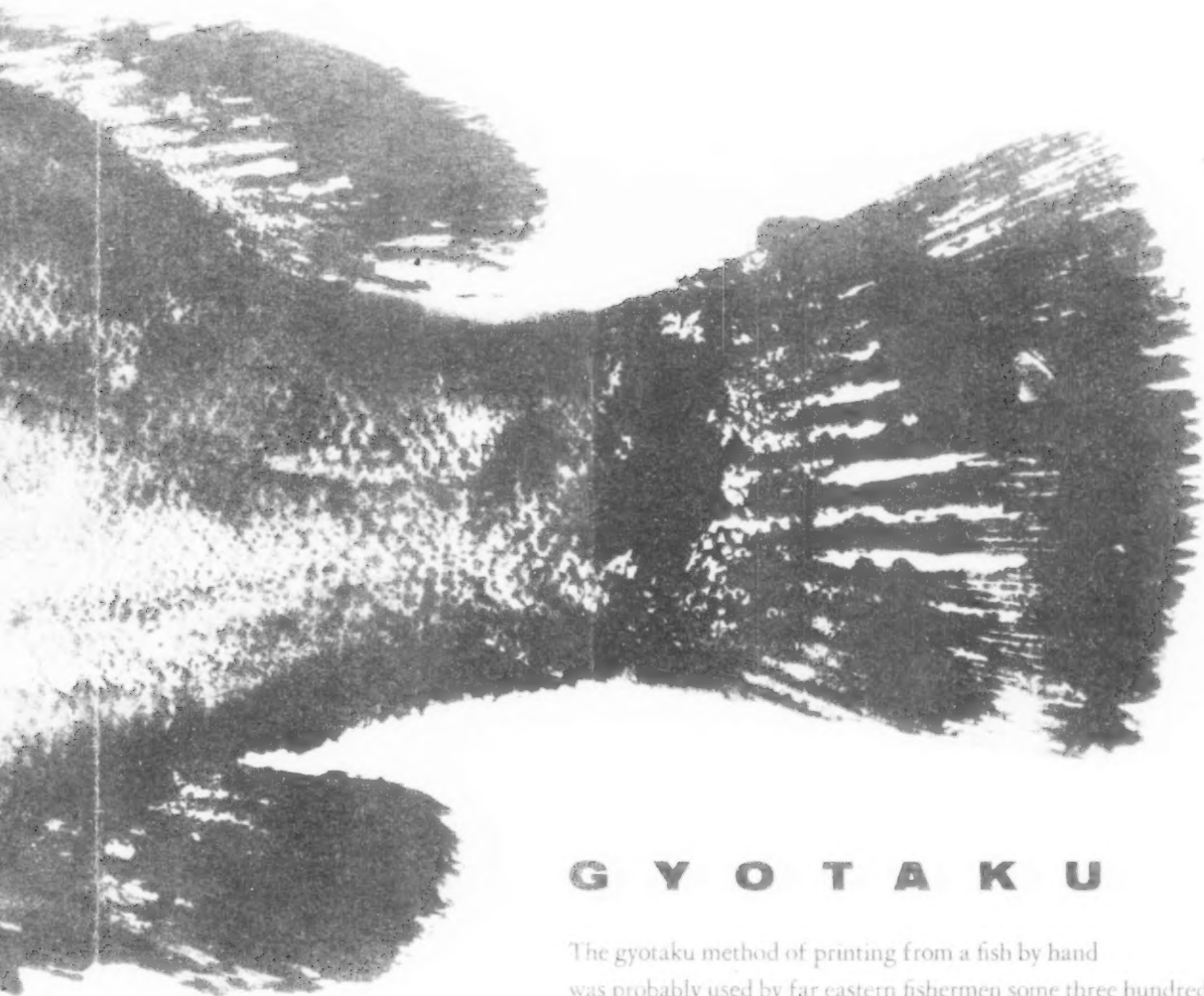












## GYOTAKU

The gyotaku method of printing from a fish by hand was probably used by far eastern fishermen some three hundred years ago.

Today it is used by many amateur fishermen to record the size of a special catch, and the method is worthy of consideration of western anglers.

Gyotaku is made by brushing ink directly onto the fish and covering it with paper.

The paper is then rubbed and removed, and the eye touched in by hand.

The gyotaku reproduced here in full size

is made from a *Mahata* fish which weighed approximately six pounds.

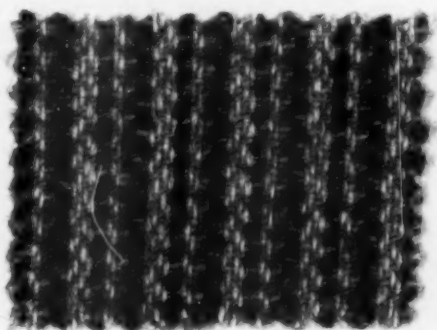




American Fabrics Report on  
**VICARA**  
 developments for 1956

EVERY SEGMENT of American industry today recognizes new channels for expansion in the balanced blending of textile fibers to meet its own particular textile needs. The textile industry, as a multi-million dollar business bred in the tradition of pure fibers, was slow to pin their hopes on this potential. During the past few years, however, this industry has hastened its stride and, from the fiber producer through to the retailer, is following this trend with enthusiasm.

In its program of research and development aimed to satisfy consumer demands and to open up fresh possibilities through the use of new and interesting blends and fabrications, the Virginia-Carolina Chemical Corporation has continued to work with the yarn and fabric mills, to create Vicara-blend fabrics which will contribute to beauty, comfort and lasting good looks in their field. The search for these qualities is supported by a rigid fabric evaluation program, evaluation being conducted simultaneously by independent testing laboratories and by the Corporation.



Vicara with lamb's wool gives the soft luxurious hand to this sports-jacket fabric in a stripe arrangement which will be important in fall menswear.  
 by CROWN WOOLEN MILLS.

Below we report on some recent developments in various blends which will be seen in the market in the forthcoming season and which conform to the textile standards mentioned.

**Vicara-Cotton**

Lightweight fabric blended of *Vicara and cotton* will be very adaptable for end uses in both men's and women's wear. Available in piece dyes, yarn dyes, or prints, this fabric is washable, colorfast, in many ways comparable in hand and drape to the finest imported blends of lamb's wool and Egyptian cotton. In this blend the Vicara fiber maintains superior comfort through high moisture absorption.

**Vicara-Rayon**

*Vicara and rayon* are being blended in a flannel for men's and women's wear. The use of Vicara in this blend upgrades the hand and the fabric and contributes to easy dyeability, giving promise of a greater variety of shades.

**Vicara-Acrylic**

Blending *Vicara and high-bulking acrylics* is a promising new merchandising direction. One of the first uses of high-bulking acrylics in woven fabrics, this blend's outstanding

properties include luxurious softness and lightweight bulk.

**Worsted**

In the *worsted field*, blends of Vicara with both natural and man-made fibers give promise. For such various end uses as women's sportswear, dress goods, men's top coatings, sports jackets, suitings and slacks there are many blends of Vicara with wool, and/or Dacron and/or Orlon in various percentages. Both piece and top dyed blends giving plain and fancy effects will be available.

**Vicara-Wool**

Vicara has served as a spring-board for blend developments on the woolen system. Blends of *Vicara and wool* in various percentages are producing appealing fleeces, velours, suedes and zibelines in plain and fancy, piece and stock dyed fabrics for women's coatings. The same blend percentages are also being developed into fabrics for plain and fancy, piece and stock dyed women's sportswear and flannels, piece and stock dyed dress goods, plain and fancy stock dyed men's coatings, sport jacketing and plain and fancy stock dyed suitings.

**In Knitwear**

In knitwear, the success of the *Vicara and nylon* blend in sweaters has paved the way for knitted dresses and separates giving a chenille and bouclé effect. Washability, feather-weight lightness, softness of hand, wrinkle recovery, and absorbency are some of the characteristics built into this blend. Another Vicara-nylon blend that is creating interest and excitement is that used in bulky sweaters.

Projects are also being extensively carried on with a variety of blends of *Vicara and wool* for knitwear. These fabrics offer the combined advantages of the natural fiber with the conveniences obtainable with synthetics. These are blends that should rise high in popularity for beauty and luxury, based on considerable consumer buying appeal.

Softness and moisture absorption of *Vicara blended with Helanca yarns* is already popular in men's hose, gives indications of becoming a leader in the ever increasing market for stretch socks.

All these developments, although giving only the main lines of general overall activities in Vicara, point up the fact that man-made fibers have reached the age of maturity through skilful blending, and that on the horizon is a richer contribution through blends to better living.



Newsworthy is Bermuda Sportswear bouclé-type knit dress in a washable shapeholding blend of Vicara with nylon.

*HeartFelt, showing inner  
net construction.*

## IN FELTS

new construction, colors, finishes,  
compel a  
whole new fashion approach

SPECTACULAR TRANSFORMATIONS ARE taking place in the felt industry with the application of modern technology. New constructions, diversified finishes, refinement of color styling are stepping stones to broader markets.

Felt making, an industry five centuries old, has taken on new youth, and today felt sparks the designer's imagination with chameleon transformations. As an industrial fabric it continues to play a major role; dyed in brilliant colors, it is an important apparel fabric. In various weights, fibers and colors, its popularity as a decorative and upholstery fabric has steadily grown.

Felt as an apparel fabric receives new impetus with the announcement by the Felters Company of a felt constructed with an inner filling of rayon or nylon net. The resulting fabric has superior strength and a high degree of shape

retention. Its resiliency transforms felt into a medium suitable for tailoring. It is claimed that this new felt can be shirred, pleated and otherwise manipulated as a woven fabric. Reportedly, *HeartFelt*, the trade style given to the new construction, can be fashioned into a dress that will not sit out or lose its shape at areas of stress, such as the elbows. At the present time skirts and lounge pants are being manufactured and plans are under way for diversified production in men's and women's apparel.

Compelling a whole new approach to felt as a fashion fabric, this new felt construction is offered in a variety of finishes from that of a soft doeskin flannel or a silky broadcloth to a firm worsted-type suiting texture. In all cases, it has an exceedingly pliant and supple hand. Although currently available in an 8 - 8½ oz. weight in a 72" width, it can be made in a range of dress, suiting and coating weights. The new felt is constructed of all wool or a combination of wool and rayon in varying percentages. The polished broadcloth version of *HeartFelt* contains rayon for a permanent luster that will withstand dry cleaning. For best results, it is recommended that the felt garments be pressed on the wrong side and pressed dry.

### Creative Color Styling

The creative styling job done in color, as well as finishes, is an essential part of the recent developments at the Felters Company. A palette of soft, harmonious colors has been arrived at, which strikes an entirely new styling note in felt colors. Besides the solid hues, there are heather effects in grey, brown, blue and green. There is yet another color style with a face blended with black and a color, which reverses to a solid black back. An interesting iridescent effect is obtained when the nylon net is bonded to the face of the felt rather than used as a filler.

*Filon d'Or* is the name given to felts with metallic decoration. These include metal filament stripes, metallic staple yarn in a random spray arrangement, in addition to a variety of die-cut motifs permanently bonded onto the surface of the felt. Granting complete recognition to felt as a fashion fabric, Felters offers their novelty felts on a confined basis.

These significant developments taking place in apparel felts have possibly an importance for the decorative and home furnishing markets. The suppleness, lightness and clean finish of this new construction points to an interesting drapery fabric. Because of its strength and shape retention, an improved upholstery felt is available. The new color styling offers textile possibilities in interiors.

Although rising in some categories of use and declining in others over the last ten years, felt has shown a marked increase in popularity as an apparel and decorative fabric. Here is one more milestone reached which will enhance its importance and broaden its markets in these areas.

*HeartFelt, made in wool and rayon,  
net-reinforced for shape retention  
with polished broadcloth finish by  
THE FELTERS COMPANY.*



*White shirt, red toreador  
trousers, both in HeartFelt,  
both designed by Toni Owen.*



Reversible skirt in denim  
and chintz, for work and play  
Simplicity Pattern #1231.



## IN DENIMS

a work-clothes fabric  
becomes a  
work-at-home fashion

IN A RECENT ISSUE AMERICAN FABRICS commented on an entirely new clothing category which has gradually developed over the past decade, created by a change in the manner of life of most Americans: "It used to be work clothes but today it's work 'n play clothes." This new apparel category can be traced to economic factors such as higher taxes, increased costs of repairs, combined with a shorter working week, and a renewal of interest in hobbies everywhere. Under the stimulus of the promotional efforts of the Denim Council, heavy-duty denim is moving into this area of use with the introduction of new fashion styles.

Certainly the "do-it-yourself" trend, involving everything from household repairs to pure hobbies is a part of this picture. Maintaining the home is no longer an entirely dungaree business and the advent of paint-rollers, power tools and new easy-to-run garden equipment has made it possible to accomplish a host of household chores without

clothes can be adapted smartly for wear around the house.

Nearly every style included in the newly-designed denims is amply supplied with pockets of all kinds and varieties, for the purely practical side, but these clothes have allure too. A backless halter apron, for example, is coordinated with blue jeans; a durable blue denim Wraparong, resembling the familiar terry-cloth version, makes a functional strapless summer housedress. Full-circle denim skirts are gay with garden-motif appliques and there are skinny-pants.

It has long been an axiom in men's wear that the leisure clothes of one period are the fashion clothes of the next; but it has never before been shown that the work clothes of today may become the leisure clothes of tomorrow. And that is just what the Denim Council may demonstrate.

AMONG THE FACTORS which have stimulated the renewed interest in blue denim is an improved yarn treated with Hycar rubber latex that has greatly increased wearability and colorfastness of the woven fabric. It is claimed that the Hycar sizing, which remains after many washings, imparts a softness to the fabric and at the same time gives the material superior abrasion resistance. This process was developed at the textile department of the Southern Research Institute for the B. F. Goodrich Chemical Company which manufactures the Hycar latex.

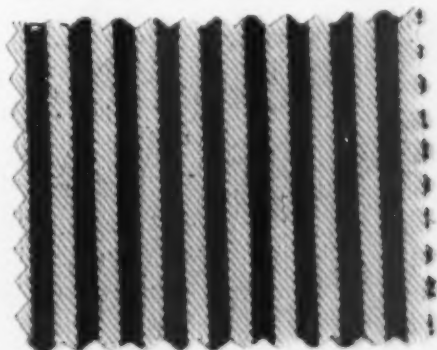
the use of traditional heavy-duty overalls for protection. There is a strong demand for presentable work clothes.

Harnessing their program to the do-it-yourself trend, the Denim Council, representing twelve mills and sales organizations who make and sell the heavy-duty work denims, set out to prove that rugged cloth of the overall type could become a fashionable fabric through imaginatively styled garments. They enlisted the aid of twenty American designers and staged the first of several fashion shows in Chicago last year.

### Designers of Denims

Here were represented such well-known names as Stanley Wyllins, John Weitz, Dorothy Cox, Korday, Dawnelle Gloves, Loomtogs and even Penaljo Shoes. They showed fashion clothes right alongside the old American blue-jean and work-clothes labels like Levi Strauss, H. D. Lee, Blue Top, Big Smith, Pow'r-House, Payday and Farah of Texas. In promoting garments of fabrics associated with these labels, the Denim Council has proved professional work

Express Stripe, a heavy duty denim,  
used for over a hundred years in  
workclothes, now transformed into an  
appealing hat created by Lilly Daché.



Denim hat by Lilly Daché.

# RAYON

## *Makes an Exotic and Colorful Entry Into the Fashion Arena*

THE AMERICAN PUBLIC HAS been educated to expect high styling and good performance — both within comparatively modest price ranges. As a result, the average American woman—and man, too—not only expects but demands all three: style, performance and price. Despite high pressure and blandishments, it seems that the American consumer shows no special loyalty toward any one particular fiber or combination of fibers. It is the appeal of style which is very often the deciding factor that draws her magnet-wise to this fabric or that.

On this page are reproduced examples of a fabric that was styled and produced with the above facts held closely in view. J. P. Stevens, the weaver, and Courtaulds, the maker of Corloray yarns, have developed a fabric specifically designed to meet the fashion requirements of the consumer.

It all began with a recognition of the importance of the continuing Oriental trend and the popularity of Indian madras-type fabrics. The environs of Japan, China and India were investigated for a new source of inspiration in conformity with the trend. That search finally focussed on a province called Bihar near Calcutta. For hour hundred years, the hand looms of the province of Bihar have been turning out stripes of deep, desert tones. According to the calculations of J. P. Stevens' research department, both the colors and the patterns could be developed into a series of variations that would interest the men's and women's apparel and the decorative industries.

### **Interpreted in Solution-dyed Rayon**

Courtaulds' Corloray, because it is solution dyed and endowed with color fastness and color depth, was chosen as an ideal fiber to achieve the desired results. Working with six converters who style their own lines, J. P. Stevens sponsored a large group of striped rayon fabrics that are being used in both the men's and women's sportswear field. So ingeniously designed is the cloth that the very same stripe in different color ranges achieves the effect of a quite different fabric. The result, in many ways, is a cloth that designs itself . . . especially for the wide field of sportswear.

The fabrics will be introduced to the consumer through coordinated promotions by manufacturers and retail stores in New York and California. The widespread interest in them reflects confidence in their style, price and performance appeal to the consumer.

This new concept of rayon styling may prove to be the first step to renewed fashion prominence for rayon fabrics. Such styling will serve to establish rayon on a firm competitive footing with the other fibers and meet the demands of fashion. This is the direction indicated and, if successful, will be a move highly acceptable to the whole industry.



*John Weitz*



*Sportwhirl*

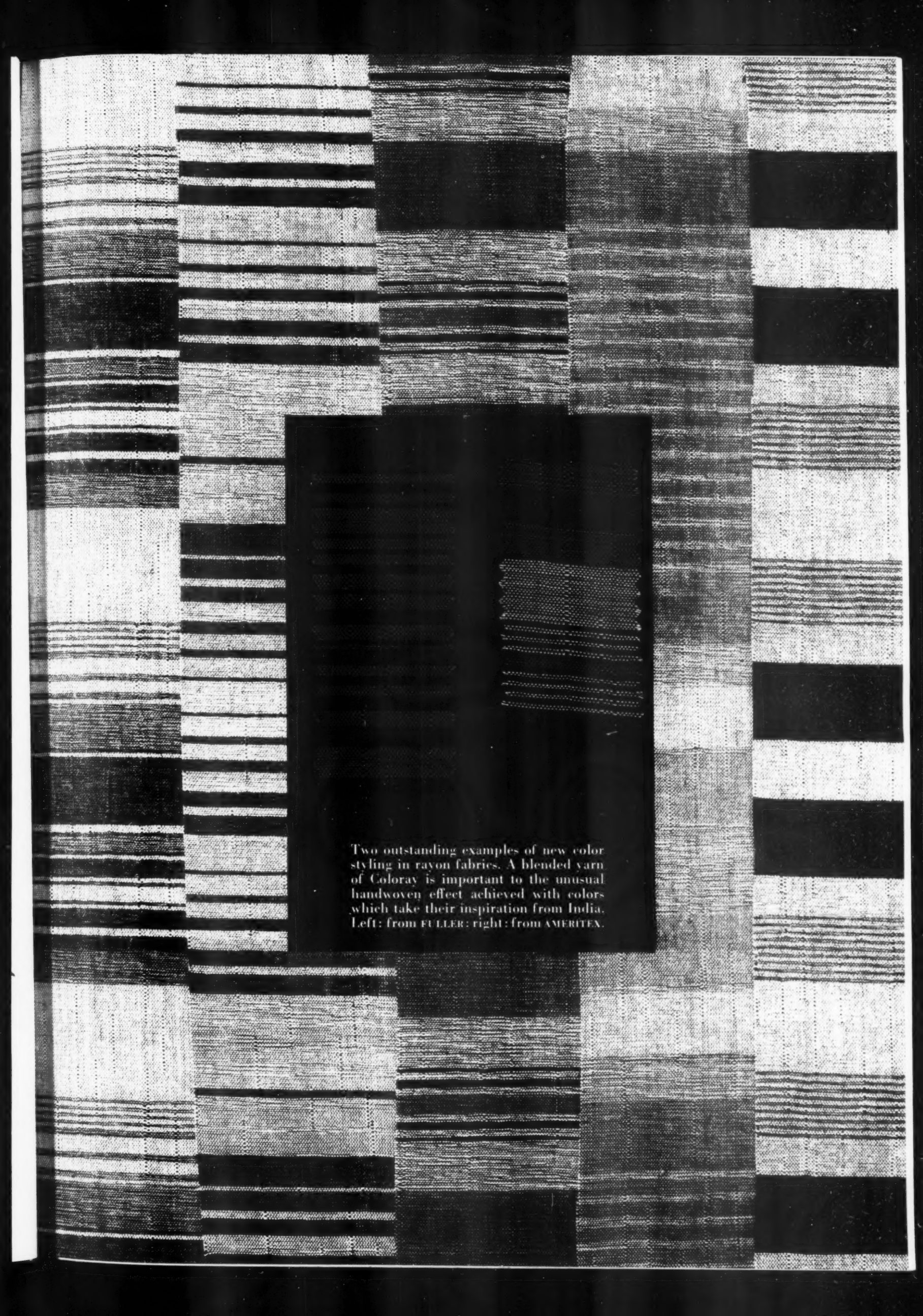


*Pat Premo*









Two outstanding examples of new color styling in rayon fabrics. A blended yarn of Coloray is important to the unusual handwoven effect achieved with colors which take their inspiration from India. Left: from FULLER; right: from AMERITEX.



# Directions in Automobile Upholstery

*Why 1958 auto upholstery styles will be more tasteful than before . . .*

THIS YEAR THERE IS EVIDENCE that the garish and eye-catching period in automobile styling is on the way out. A swift glance at some of the blankets and samples now being submitted reveals a quite new standard of taste in designs for 1958. How has this change come about?

Auto upholstery styles are the outcome of the current view of the role these fabrics play in the car. When opinion changes, there are consequent evolutions in the design and type of fabric used. Formerly, auto manufacturers regarded upholstery as the trim for an engineering product and, even in the more expensive models, used fabrics corresponding to this view. The fabrics were serviceable but, on the whole, uninteresting in color and texture.

The slipcover opened up new possibilities by revealing certain directions in public taste. There was the idea that the automobile was a living room on wheels. Increasing areas of glass in the automobile and the home threw a new light on interior decor, and auto stylists began to follow trends prevailing in furnishing fabrics.

An immediate result of this development was a new eye



1958 advanced styling is represented by these automotive upholstery fabrics, constructed of a nylon filament warp with spun viscose filling and woven to conform to the stringent requirements of the industry as to tensile strength, abrasive resistance and colorfastness, by COLLINS & AIKMAN

appeal, often of an exaggerated kind. Manufacturers' surveys showed that while the man buys the car, the woman frequently chooses it, and it was believed her attention could be caught by sumptuous and colorful upholstery.

Since 1951 the great development in fadeless body paints and the big strides taken by the textile industry in making durable and colorful fabrics for auto upholstery, constituted a new and powerful aesthetic weapon. There was a desire to give the customer a wide choice in color and trim, which began to boomerang on both dealer and manufacturer. The customer wanted colors the dealer did not stock; the manufacturer's reputation was not helped by some of the strange combinations seen on the road.

This year the styling studios have come into their own and it is evident that through them the automobile manufacturer is today one of the factors influencing public taste, as well as being a pace setter in the decorative trends.

It must be remembered that the automobile stylist sells directly to the consumer; he is constrained to evaluate correctly the taste of the man and woman in the street. He keeps

a weather eye on what the competition is doing and endeavors to establish himself as the leader in styling and good taste. He, therefore, plays taste up to the highest acceptable level.

The weaver of decorative fabrics on the other hand has to sell the furniture manufacturer, who depends on the store buyer. He is not directly dependent on the taste of the public. The stores, interested in volume and playing for safety, tend to play to the average of taste where it is believed the volume market lies.

Again, the automobile stylist is thinking two years' ahead. He has to establish a sound and conservative direction in high class yet conservative styling. Working at this range he is free from ideas of the moment which may tempt a furnishing buyer who has to deal with the dollar-down-and-pay-as-you-go customer.

Therefore, in planning for the 1958 models the weavers submitting samples to Detroit are aiming at two main objectives. One is to reach out to meet the high standards of taste established by the studios in bodywork, color and trim, under the leadership of men like Harley Earl, Virgil Exner



and George Walker, and to create fabrics which harmonize perfectly with the overall styling of the cars.

The second objective is to come up with fabrics which, by offering an advantage in price, performance and beauty, can recapture the areas taken over by vinyl coated fabrics. Here there is an opportunity for two-fabric styling which might, like two-tone color, become a trend.

Two sample fabrics by Collins and Aikman shown on this page foreshadow this thinking. The cross-dyed jacquard employs traditional Oriental motifs. Its companion, intended for bolsters and seat-back tops, employing the same cross-dyed colors, acts as a foil for its richness. Their iridescence reflects the metallic luster body paints with which they are designed to harmonize.

Other examples currently being submitted reveal a movement away from the traditional motifs used on jacquard looms toward a new and abstract patterning especially suited to automobile decoration. If the Detroit studios decide to back this trend it may pave the way for adoption of abstract and geometric designs in furnishing fabrics.



# A New Upholstery Fabric

*Polyethylene, most versatile of plastics, is the key to an interesting new fabric development, which has found application in the automotive and furniture upholstery fields.*

TEXTILE TECHNOLOGISTS NORMALLY search for ways to minimize shrinkage in textiles. But this is the story of a search directed to obtaining the highest possible amount of shrinkage with the maximum of control. The key to the solution of this problem was the discovery of a unique property of polyethylene monofilaments.

B. H. Foster, after years of extensive research in the laboratories of the textile division of the United States Rubber Company, found that monofilaments spun from polyethylene if extended would, when immersed in boiling water, shrink to a great degree. This property offered the possibility of controlling shrinkage as high as 55% of the fiber length.

The idea of employing controlled shrinkage in fabric construction is not new, since cotton seersuckers and puckered nylons use this principle, but the extraordinary feature here is the great range of shrinkage and the rare possibility of exact control.

During the early stages of research, a number of ideas had been tried, among them a flat woven fabric which when shrunk produced an effect like terry cloth. Other effects were along the lines of shirred or puffed fabrics with a miniature pattern. Basing their thinking on these past experiences, the textile developers floated polyethylene warps on the back of a flat fabric, then shrunk the warps which caused the face of the fabric to rise in puffed patterns which have a texture similar in richness to jacquards.

## Rigorous Testing on the Road

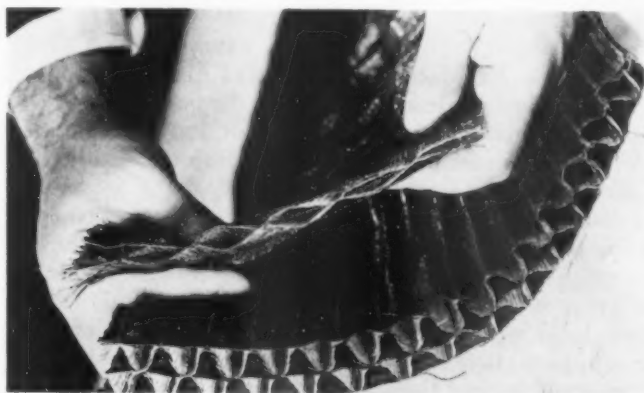
It was found that constructing the fabric face with package-dyed spun nylon warps and all-viscose filling produced a resilient fabric that was tough enough to regain its shape after being subjected to the pressure, heat and humidity usually encountered by seat coverings. Now the important question arose, would the fabric give in all respects the performance desired by the automobile industry?

After the usual laboratory tests for wear, abrasion resistance, fading, cleanability and other characteristics had given satisfactory results, a new period of testing began. The fabric was upholstered in taxicabs for road testing. These trials proved that the upholstery offered a wear life equivalent to fifteen years of normal use and in other respects was fully in line with Detroit requirements. The results shown in regard to wear and cleanability were sensational.

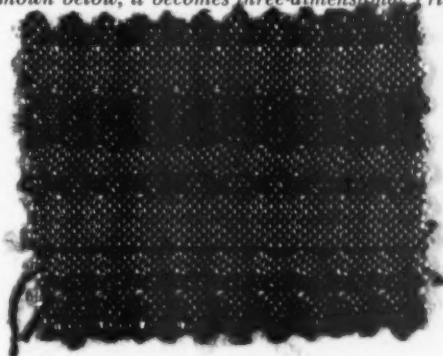
## Lateral Give and Take

Testing revealed, in addition, new and interesting upholstery features. Because the puffing does not crush flat under body-weight, there are always air spaces left to dissipate heat and moisture. The fabrics proved pleasanter in use than previous upholstery fabrics. This is perhaps due to the fabric's ability to give with lateral pressures (in a fashion which might be described as a boxer swinging away from a blow) making for increased comfort and reduced abrasion.

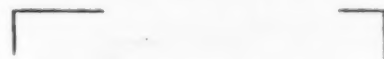
Samples of the new fabrics made by United States Rubber under the name of *Trilok* and designed by Jack Lenor Larsen were shown in January at the Home Furnishing Show in the Merchandise Mart in Chicago in various lines of furniture, and aroused favorable comment. Meanwhile, automobile upholstery fabrics designed by Harley Earl, Inc., for United States Rubber, are under consideration in Detroit for the



*Flat woven fabric from loom, above; after immersion, as shown below, it becomes three-dimensional Trilok.*



A Trilok furniture upholstery fabric with black polyethylene and spun nylon warp, gold and primrose viscose filling, by U. S. RUBBER.



A Trilok automobile upholstery fabric with blue polyethylene and spun nylon warp, gold and primrose viscose filling, by U. S. RUBBER.

1957 and 1958 automobile lines. In addition to these uses, the new three-dimensional fabrics are expected to be favored for public conveyances, theater seating, draperies, bedspreads and carpeting.

An interesting point is that these fabrics are able to be produced in the normal price range, and since they are woven flat, upon conventional equipment.

It is seldom that techniques quite new in the weaving of fabrics appear. Here is a case of a technique already existing in germ, which has after some years of research blossomed into new textile possibilities.

## New Dimensions in Stripes

LAST SUMMER, Mr. Mac Thal, president of Alamac Knitting Mills, journeyed to Florence, Italy, for the purpose of proposing to Emilio Pucci of Capri, one of Italy's foremost sportswear designers, that he design high fashion knit fabrics for volume price sports clothes. Mr. Pucci accepted the challenge and the resulting collection of abstract stripes on Permathal cotton knit fabrics gives a completely new dimension in stripes. Emilio Pucci found the inspiration for this group of knitted fabrics from the window of his villa which looks out upon the sun-drenched roof tops of an ancient coastal town of Sicily. The designs are a panoramic reflection of the roof lines, the ocean, the Roman roads and topography of Messina, Mondello, Erice, Gola, Mazara, and Favaria, the towns for which he has named the patterns.

The stripe patterns are, for the most part, of bold and strongly contrasting colors such as shades of turquoise, green and black or a strong pink with grey, black and white. The fabrics lend themselves to shirts, Bermuda shorts, Capri pants, simple dresses and beach accessories. An added plus to the colorful styling is the fact that these fabrics, Permathal processed, are machine washable and will not, it is claimed, shrink or stretch out of shape or fit.

Alamac, pioneers in making cotton knits a fashion fabric, again enhance the potentials of this sportswear fabric by bringing an Italian designer's inspiration to casual knitwear.

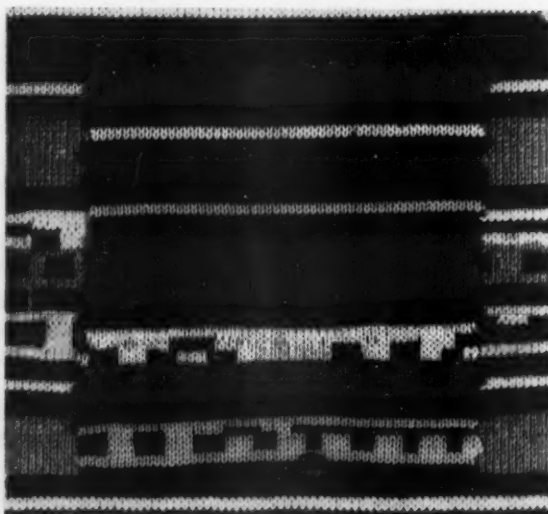


*A black sheath dress by Jane Irwill  
in washable cotton knit  
accented with magenta,  
a fabric of Pucci's design.*



*Striking abstract design  
by Emilio Pucci combines vibrant  
pink with black and grey  
in Phil Rose T-top.*

**Dramatic stripe on cotton jersey from  
the Emilio Pucci collection of fabrics,  
by ALAMAC KNITTING MILLS.**



American Fabrics presents

# 8,000 Years of Textiles

## PART III (1832-1919)

*A history of textiles compiled by Textile Editor George E. Linton  
The syntheses of artificial silk, of dyes, and such finishing  
discoveries as mercerization, bring the chemists and engineers  
into textiles, and the groundwork is laid for the current era  
of synthetics. Among the continuing flow of mechanical innovations is  
the sewing machine, which makes possible the mechanization of the apparel industry.*

**1832:** Bachelier invented stop motion for the drawing frame.

In his little shop in what is now downtown New York City, a Quaker, Walter Hunt, made a sewing machine that would "sew, stitch and seam cloth." It incorporated two new ideas: an eye-pointed needle and lockstitching.

Jonathan Sawyer and Russell Phelps founded Davis and Furber Machine Co., North Andover, Mass., which is still a potent factor in manufacturing woolen textile machines.

The first *fashioned hosiery* mill was established in Germantown, Pa., by Thomas Jones, who was also instrumental in opening the Hinckley Knitting Mills, long known in Philadelphia knitting circles.

American Linen Company organized in Fall River, Mass., to make the better grades of linen fabrics. The plant had a life span of only six years because Fall River was becoming an all-out cotton city.

**1833:** The Ohio and Erie Canal was opened from Portsmouth on the Ohio River to Cleveland on Lake Erie. This furnished an all-water route from the Mississippi River system to Atlantic coastal markets, a great transportation improvement of the time.

**1834:** Reid and Johnson in England developed the shuttle-changing loom.

Ramsbottom and Hope developed a feeler stop motion for filling yarn on a loom.

Cheney Brothers established their first nursery in South Manchester, Conn., still the home of the world-renowned Cheney Silks. An item of the times from the family papers shows that the mulberry trees on which the silkworms fed were priced at \$4 a hundred; in 1835, the price was \$10 and a year later it was \$30.

James Smith, Scotsman, incorporated revolving flats on cards for the first time. Prior efforts by other inventors had proved futile.

The year of the Great Trek in South African history. 7,000 people trekked northward from South Africa, taking their sheep with them, to form the Transvaal and the Orange Free State, both of which were outside the sphere of British control and were recognized by the British Government as independent republics. In a short time Saxony, Rambouillet, and Vermont merino sheep were imported and the sheep raising industry stood on a firm footing. Cross-breeding was actively pursued to improve the stock.

The French master mechanic, Perrot, invented a new type of printing machine which simulated the hand printing frame for coloring

textiles. Called the Perrotine, it could print several colors on cloth at one time.

The Whitin Machine Works marketed its first cotton machinery.

The production of cotton cloth grew by leaps and bounds in England and now exceeded the production of wool fabrics. Wool, at this time, was not readily adaptable to mechanical handling.

Runge, German chemist, noticed that one of the products obtained by distilling coal-tar, namely, aniline, gave a bright blue coloration under the influence of bleaching powder. This paved the way for development of aniline dyes, the first departure from natural dyestuffs.

American Print Works, the predecessor of American Printing Works, established in Fall River, Mass.; organized by Holder Bordon.

**1835:** Brussels carpeting, because of cheaper labor costs, began to replace Axminster carpeting. Axminster had waned to such a degree that what remained of the industry was moved to Wilton, England.

The first knitting mill, the Wakefield Mill, in America was founded in Germantown, Pa., by Thomas R. Fisher.

London Wool Auctions established.

There were over 14,000 power looms in England making woolen fabric; there were close to 39,000 looms employed in the manufacture of worsted cloths. Yorkshire had over 2800 worsted looms while Lancashire was the leader in woolen looms, with about 1150.

**1836:** New York City merchants began to advertise the sale of women's machine-made cloaks and mantillas.

The A. G. Dewey Woolen Mill was established in Quechee, Vt.; it is still in operation by the fourth generation of the family.

**1837:** The panic of this year threw America into chaos, and people were anxiously embracing any scheme for making money. Samuel Whitmarsh of Philadelphia had little trouble convincing people that the mulberry tree from the South Sea Islands would bring riches and establish sericulture in this country. In a short time, other crops were ignored for this "eighth wonder of the world." In Pennsylvania alone over \$300,000 changed hands in one week in the purchase of trees. By 1839, the South Sea Mulberry was found to be no golden tree, and the wildcat speculation stopped.

William Crompton founded Crompton Loom Works, Worcester, Mass. Makers of fancy cloth

looms, the company is now a unit of the Crompton & Knowles Loom Works.

**1839:** The decline of the clipper ship brought lean times to Salem, Mass. Some ship owners turned to a new enterprise and organized the Naumkeag Steam Cotton Co., Inc.

Dwight Manufacturing Company of Chicopee, Mass., and Pequot Mills of Salem, Mass., noted for their quality cotton bed linens, began operations.

**1840:** First loom for weaving fancies invented by William Crompton. The loom could make from 45 to 85 picks a minute. Crompton, along with Lucius Knowles, established the famous Crompton-Knowles Loom Works, Worcester, Massachusetts. Their power loom plant spelled the decline of hand looms in this country. Erastus Bigelow was also an outstanding loom inventor of this period. These three men put American weaving on a par with that done in British mills.

19,300,000 sheep in the United States gave a yield of 45 million pounds of wool. New England and the Middle Atlantic states each raised one-third of the sheep in this country. Twenty percent was raised in the South, chiefly in Virginia, Kentucky and Tennessee. The remainder, raised principally in Ohio, was known as Northwestern sheep. From this time forward sheep raising began to move west.

**1842:** The first loom for weaving silk was set up in Paterson, N. J., by John Ryle, the father of the silk industry in America. Paterson was silk center of the world until the early '30s.

Louis Schwabe, silk fabric manufacturer to Queen Victoria, read a paper in which he outlined his plans for a machine that would spin what he called artificial silk. The paper was presented before the British Association for the Advancement of Science and elicited great interest at the time.

**1843:** First worsted looms were installed in a plant in Ballardale, Massachusetts. The first worsted cloth was styled for the women's wear trade. Men's wear worsteds did not make their appearance until the time of the War between the States, about twenty years later.

The average wage in the Cheney Brothers' silk mill, for men and women employees, was fifty-one cents per day.

Bulkley & Claffin Co. was established in New York City. In 1852 the concern became Claffin, Mellen & Co. As Claffin's Inc., it went out of business in 1926.

(please turn)



## 8000 Years of Textiles...

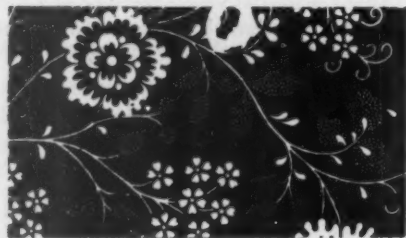
**1844:** Those still hanging on to the numerous silk ventures in this country in the hope that losses would be retrieved received a final blow — a blight destroyed all remaining traces of the mulberry trees. The raising of silk was even abandoned at this time by the Cheney Brothers Co. in Connecticut. Cheney was now dyeing silk in their plant. Sewing silk was selling for about \$7 a pound.

The climate of New Zealand, unlike that of Australia, compares favorably with that of England. As a result many sheep were sent to New Zealand from England: Lincoln, Leicester, Border Leicester, Romney Marsh. Southdown sheep were imported by New Zealand around 1860 to give a good foundation to the flocks. The famous Corriedale cross-breed of sheep was developed by crossing Lincoln luster sheep with purebred merinos.

A popular book on the history of cloth printing, *Geschichte des Zeugdrucks*, appeared in Germany. It was written by von Kurrer, and disseminated printing knowledge all over the world.

Fletcher Mill Number One, very prominent in its day, built in Providence, R. I.

John Mercer, a Lancashire calico printer,



discovered that treating cotton with strong caustic soda would make it stronger, more lustrous, more absorbent and more susceptible to dyes. He developed this knowledge into the process named for him, Mercerization.

**1845:** Elias Howe, a twenty-six-year-old watchmaker apprentice in Boston, made his first sewing machine which incorporated the curved eye-pointed needle and the underthread shuttle. A machine was perfected that could run 250 stitches a minute, five times greater than the speed of a swift hand sewer.

German scientists mixed cotton cellulose with sulphuric acid and nitric acid to make gun-cotton, a substitute for gunpowder. This cellulose nitrate in time was to be the basis for what is now known as the nitro-cellulose method of making rayon.

Alabama's first cotton plant was erected by Benjamin Pratt at Prattville. The original mill is still active and is now a unit in the Gurney Manufacturing Company.

The oldest mill in the South, still operating under its original charter and in its original building, the Graniteville Manufacturing Company, S. C., was founded by William Gregg.

Edward Wust founded the first knitting mill west of the Alleghenies in Cincinnati, Ohio.

Worsted fabrics began to appear on the American market. These domestic fabrics found favor with the public.

The average number of sets of woolen cards per factory in the United States was 1.75.

The Miami Canal was opened from Cincinnati to Toledo to relieve the congestion on the Ohio Canal; a factor that aided the growth of the sheep industry.

Baily and Brother, originally a retail dry

goods firm in Philadelphia, became a wholesale dry goods company; the forerunner of the Joshua L. Baily & Company.

**1845-1855:** Period of extensive emigration of many Irish linen workers to the Continent and the United States.

**1846:** Elias Howe raised money to perfect his second sewing machine. Patent Number 4750 was granted him on September 10.

In the latter part of the year Howe, becoming more or less disgusted with the lack of interest shown in his sewing machine, made a third machine and sent his brother to England to demonstrate his invention. English rights to the machine were soon bought with the proviso that Elias Howe go to England to make the machine adaptable for sewing leather. Disputes arose in England between Howe and his cohorts and he soon returned to America. Finally, his machine made headway in this country and it was not long before he was reaping vast royalties for his genius.

Isaac Singer also perfected his sewing machine and this year marked the debut of the sewing machine in factories.

Wamsutta Mills began operations in a plant at New Bedford, Mass.

W. W. Dutcher, American, patented the first parallel underpick shuttle motion in use for many years in weaving fabric.

The New Bedford Steam Cotton Mill Co. was incorporated in New Bedford, Mass.

The Washington Mill, Lawrence, Mass., began operations, directed by E. A. Bourne.

**1848:** William Skinner came to America from London and in 1848 founded the first Skinner silk mill on Mill River near Williamsburg, Mass. The mill prospered and the site became Skinnerville, a model industrial community of its time. In 1874 the Williamsburg Reservoir dam burst and the mill was swept away. William Skinner was left penniless, but his reputation was such that the Holyoke Water and Power Company offered him a mill site and enough money at fair interest rate to rebuild at Holyoke, Mass. where the mills of William Skinner & Sons stand today.

American Silk Journal founded.

A. T. Stewart's, the first large department store, established at Broadway and Chambers Street, New York City.

**1849:** The ready-to-wear industry is born in New York City as a result of the introduction of the sewing machine.



Wamsutta Mills' Mill Number One, completed in 1848, began its operations in New Bedford, Mass. Mill Number Two, the Potomaska Mill, began operations in 1871. Acushnet was founded in 1881, and the New Bedford and City Manufacturers in 1882.

The gold and silver rush to California and Nevada caused the exportation of large numbers of sheep to these territories from the

Middle West. The animals were used, however, chiefly for food.

Australia, New Zealand and the Cape Colony were now important factors in the world's wool supply.

**1850:** The British woolen and worsted in-



dustry was now fully mechanized. This made it capable of competing with the growing popularity of cotton cloths.

There were sixteen hundred woolen plants, not counting fulling plants, in thirty-two states of the U. S. Close to fifty thousand workers were employed, and the finished product was in excess of forty million dollars. Capital investment was twenty-eight million dollars.

Power knitting machines introduced in New York City. The Baily Company was the first to use these frames for knitted underwear.

The beginning of the rapid growth of Ireland as a linen producer dates from the installation of machinery for processing flax fibers into linen yarns and fabrics at this time. Power looms began to make their appearance in linen weaving mills. To this day, however, much linen is still made on hand looms.

Bates Manufacturing Company incorporated, and running by 1852.

Around this time, women's magazines in this country began to feature clothes patterns. These were rather crude but, at least, a beginning had been made to promote patterns.

Total production of cotton goods in the United States amounted to about 60 million dollars. Imports were about the same amount.

Hitchcock & Leadbetter, a wholesale and retail business, founded in New York City.

At this time the Middle West became an important factor in the wool production of America. This new source of supply caused a lowering in wool prices and some havoc in the East. Eastern wool growers could not compete with Western growers since shelter and fodder had to be provided for the sheep during five months of the year, and grazing lands averaged about \$30 value per acre. The West used free public lands, and required little shelter and fodder. The growth of cities and towns in the East created excellent markets for vegetable and dairy products, and this made for a decline in the desire to raise sheep. Increased acreage was devoted to food crops to supply city consumption and less ground was available for grazing purposes.

**1851:** Donisthorpe and Lister, England, invented the nip-comber. Lister improved upon the machine and it today bears his name.

Nathan Wheeler's sewing machine, introduced into the collar business around Troy, N. Y., made mass production possible.

**1852:** First New York State Law aimed at elimination of child labor; the Truancy Law passed as well.

Machine-twist yarn now being manufactured in Cheney silk mill.

Boynton and Miller founded a mill which in time became one of the outstanding textile concerns in this country, Wellington, Sears Company. The Boynton plant was located in Boston, Mass. Wellington, Sears is now a unit of the West Point Mfg., Inc., having been acquired by the latter in 1945.

**1853:** Holden and Lister, England, devised the square-motion combing machine, which Lister later improved. The machine is today known by his name alone.

Pacific Mills, Inc., incorporated at this time, was the largest mill of its kind in the world. Abbott Lawrence was the first president. Original capital was two million dollars.

**1854:** Pacific Mills, Lawrence, Massachusetts, installed the first complete worsted machinery layout.

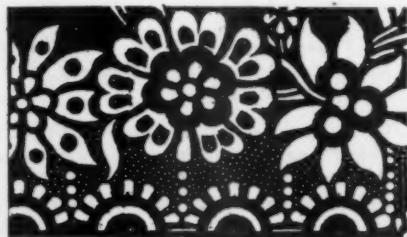
Wellman, American, brought out his stationary flat card fitted with a mechanism for raising selected flats.

**1855:** The Cheney's began the spinning of silk waste after conquering many difficulties. Their plant was now known as Cheney Brothers Silk Manufacturing Company.

Anthony Street, New York City, was renamed Worth Street, in honor of General Worth of Mexican War fame. Worth Street is the market place and clearing house for cotton textiles in this country.

Railroads had now crossed the Mississippi River into Iowa and these opened up new lands for sheep breeders.

**1856:** The year of the opening of the Era of Synthetic Dyestuffs. Sir William H. Perkin, the famous English scientist, applied the previous findings of Runge to develop the first aniline dye, mauve. Soon many aniline dyes



began to appear on the market — magenta, aniline blue, Hoffman's violet, etc. By 1858 aniline dyes were much in demand and they have more than held their own to the present.

Only about one half of the woolen workers in the great center of Yorkshire, England at this time were working in textile factories; the rest performed their work outside of a plant.

**1857:** Snell and Bartlett, Americans, invented the let-off motion for looms. This Draper Corporation patent, improved and now known as the Bartlett Let-off Motion, is a standard motion used in weaving rayon.

Schweitzer, a great German chemist, discovered that cellulose could be dissolved in an alkaline solution of copper. This solution is still known as Schweitzer's Reagent as is the cuprammonium solution used in the manufacture of cuprammonium rayon.

A patent was recorded in England for a "glass-like fiber."

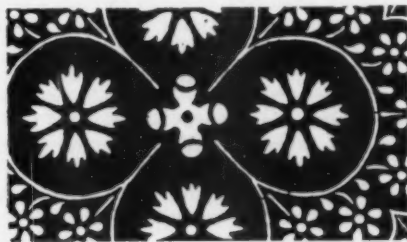
Revolving, self-stripping flats on cards brought to final perfection by Evan Leigh, England. Leigh's card of 1857 could almost

be said to be the modern card of today.

Extravagant clothes worn by women cited as a cause for the industrial crisis prevalent at this time.

The Fisher Knitting Mills, founded in 1825, closed its doors because of reverses. Thomas Fisher, owner, had supplied yarn to knitters who owned their own machines. He also sold the product on a cooperative basis. This cooperative system was being attempted at this time in various parts of the nation.

First knitting mill in New York State established in Amsterdam.



**1858:** Townsend and Moulding, England, perfected the latch needle knitting machine.

Cooper and Tiffany perfected a spring needle for the knitting of ribbed-effect underwear. Prior to this time only the latch needle had been used. The knitting industry thus became well established in New York City.

The first automatic knitting machines were set up for use in Canada. Hand knitting frames were used to great degree there up to this time.

**1860:** Around this time mutton became very popular for food, and sheep owners turned to raising the English mutton breeds instead of Merinos. Broadcloth was no longer a popular staple fabric, which caused a decline in the demand for merino wool. Worsteds began to take on importance and the types made at this time were using longer stapled and coarser stock than those used in making broadcloths. Serges and cassimeres of the day were harsh in feel because of the type of fiber stock employed. The English breeds of sheep produce the ideal staple fiber for these worsteds and, at the same time, produced a very good quality mutton. Thus, these British breeds became popular here, chiefly Southdown, Cotswold, Lincoln, Leicester, and Romney Marsh.

Wool growing was now definitely declining in the Eastern states. Household manufacture had all but disappeared. Improved machinery now run by power, better transportation facilities, improved techniques, and wider and larger markets had great effect on the shifting of the sheep industry toward the west.

Rambouillet or French merino became popular around this time in America because this breed, in addition to good staple fiber, was capable of giving an ideal mutton that met with great favor.

Texas began the raising of sheep in a determined manner. Large flocks could be found there, some of them numbering in the thousands. California and Oregon became established wool raising states.

The United States was now consuming about 100 million pounds of wool a year. About half was raised here, the rest was imported.

C. M. Spenser, employed by the Cheney silk mill since 1847, developed the Spenser repeating carbine, a very important weapon to the Union soldiers in the War between the States.

It was made in the millwrighting shop of the plant. By the end of the war, over 200,000 carbines had been made.

By this time it can be stated that the design and set-up of modern carding machines were perfected; to the present day there has been little change, certainly not in fundamentals.

The Eighth Census showed that the women's clothing industry had 96 plants which did an annual business of about 260 million dollars. New York and Boston were the centers and over 90% of the workers were women.

John Boyle & Co., well known for cotton industrial fabrics, established.

Argentina and Uruguay were now exporting wool all over the world, much of it to the United States and England.

Nine million pounds of wool were being used in the manufacture of floor coverings. Ingrain carpeting was the popular type.

Machine knitted products in the United States rose from one million dollars in 1850 to seven million in 1860. The rise is attributed to the invention of the circular knitting machine in 1851.

**1861:** Henry Rice, William Stix and Henry Eiseman founded the house of Rice-Stix, Inc., in Memphis, Tenn. This concern, now located in St. Louis, Mo., is the oldest dress house in the United States.

Keystone Knitting Mills began operations in Philadelphia, Pa. Thomas Dolan was the original proprietor.

**1861-65:** The War between the States caused the sagging wool and sheep industries in New England to revive. Every effort was now being made to augment flocks of sheep, to increase the fabric supply, particularly for the armed forces. It was estimated that each Federal soldier needed fifty pounds of grease wool a year. Uniform fabrics were in great demand and these years were the ones that marked the beginning of the men's wear garment industry in New York City. The industry brought mass production, uniform sizes, job specialization, and assembly lines to the clothing field.

**1862:** The land-grant laws aided in the opening of tracts of land in the Southwest and gave impetus to sheep breeding.

Lucius Knowles founded the Knowles Loom Works, Worcester, Mass. In 1897 this concern merged with Crompton Loom Works to form Crompton & Knowles Loom Works.

**1863:** Augustine Heard founded the "Old Stone Mill," a knitting plant in which the machines were power-driven. Five years later the mill was bought by Amos L. Lawrence and others, and this was the forerunner of what



came to be known as the Ipswich Mills, a group of knitting plants in and around Boston that became leaders in the industry.

The Massachusetts tailor, Ebenezer Butterick, made a paper pattern of a gingham dress that

(please turn)



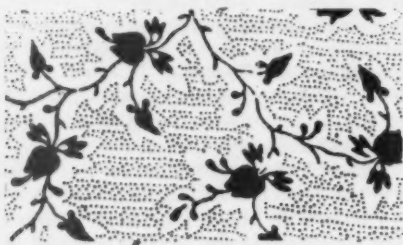
## 3000 Years of Textiles...

his wife had made. The pattern was graded so that copies could be made in different sizes. Soon thereafter, he began making patterns for men's shirts.

George Draper, American, perfected the frog-with-loose-steel device which was first made as an attachment for Mason Looms and later applied to looms made in this country. By decreasing the movement required of the binder it improved boxing of the shuttle.

Bates Mfg. Co., opened a woolen mill.

Q. U. Lamb, American, produced the first flat-bed knitting frame for wide knitting.



Pendleton Woolen Mills began operations in Pendleton, Ore.

1864: William Cotton received a patent for shaping knitted hosiery at the time of manufacture; the heel and the toe could now be made on specially constructed machines.

1865: With the close of the War between the States, the Cotton Futures Market was established with centers in New Orleans and New York City. By 1950, thanks in large measure to this system of buying, selling and handling cotton, the industry had grown to an annual business of 15 billion dollars, employing in all its branches 14 million persons, and rating as the top industry in 18 states.

Scott and Williams Co., began making knitting machines.

The acetate radical, acetyl, was combined with cellulose to form cellulose acetate, now the basis for the manufacture of cellulose acetate rayon yarn.

With the War's end wool returned to the doldrums in the east. Cotton came back strongly and the demand for sheep and woolen fabrics declined somewhat. The discharge of the troops lessened clothing demands for woolen fabrics.

In the west, however, wool growing was making rapid progress. The "loyal states east of the Rockies" began founding sheep empires in several areas. There were now 36 million sheep in the United States. Wool prices began to drop but the demand for mutton sheep increased.

The War between the States had caused sheep flocks to increase 140 percent by 1867; by 1871, however, these same flocks were reduced 45 percent.

Another cause for the decline in sheep flocks at this time was the increase of all other important agricultural products, while wool and mutton decreased in price.

William Deering and S. M. Milliken founded the mills, well-known in textile circles today, Deering, Milliken & Co.

1866: The long cutting knife was introduced, and its use spread rapidly among the nation's leading clothing manufacturers.

Cheney began the weaving of grosgrains on a large scale.

1867: A spindle patent was granted to George Draper. By 1887, he held patent rights on twelve named variations of spindles.

Harper's Bazaar founded.

1868: Metcalf, American, produced the first practical self-threading shuttle. This development for the Draper Corporation has much to do with the demise of the "kiss of death" practice of threading a shuttle by sucking the filling through the hole in the shuttle.

John W. Hyatt, Albany, New York, when there was a shortage of ivory for billiard balls, hit upon the method of mixing cellulose nitrate, made from cotton linters and nitric acid, with camphor. The product was called Celluloid, the first commercially accepted plastic. Used later for collars, cuffs, shirt fronts, window curtains for early automobile models: when colored pink, it was widely used to replace hard rubber in making denture plates.

Coon & Co., merged with George B. Cluett Bros. & Co., bringing the Cluetts the trade-name Arrow as well as an enterprising Coon & Co., salesman, Frederick F. Peabody. In 1894, the Cluett, Peabody & Co., name replaced Coon & Cluett Bros. & Co., Troy, N. Y., the name adopted at this merger.

The Pioneer Knitting Mill established in Amsterdam, N. Y.

1869: Carroll, American, devised the double-flange ring, an original Draper Corporation design now made by all ring manufacturers.

Mandin and Schutzenberger experimented with what was to become acetate rayon.

Graebe and Liebermann, German chemists, succeeded in preparing Alizarin, the coloring matter of the madder root, from the coal tar product anthracene. The first instance of the artificial production of a vegetable dyestuff.

Sheep population in the U. S. was now 29 million.

1870: James McCall, a tailor and author of The Royal Chart, a system for drafting patterns, commenced the manufacture of dress patterns in New York City. For several years Butterick and McCall had the pattern field to themselves; others did enter the field for a time but did not survive.



There had been a loss in this one year in the sheep population of America of 6 million; population was now 23 million.

1872: Forty-three leading silk executives met in the Astor House in New York City to form The National Silk Association for the purpose of establishing the silk industry on a firm basis, to win the respect of the customer, and to combat some of the abuses to which the industry was being subjected. John Ryle was the first president, Ward Cheney, vice-president, and Franklin Allen, executive secretary.

The original idea of this outstanding group which has contributed so much to the textile

industry in this country, was an interchange of ideas, increase of information and harmonious action to promote and foster the trade.

This organization now functions as the National Federation of Textiles, a great credit to the textile industry.

1873: Name of The National Silk Association changed to Silk Association of America. A campaign was launched against the adulteration of silk, the first collection of industrial statistics and data was made, and American silk products were displayed at the American Institute exhibit.

1874: Further limitation of child labor was obtained by the passage of the Compulsory Education Laws.

1875: Moquette, the French *tufts-of-wool* carpeting made its appearance in the trade. This rib-back fabric, with a deep, tufted-pile capable of splendid color treatment, is of American origin. Moquette is now in the Axminster-type of carpeting.

Because of the great interest in knitted fabrics, the knitting industry began to take on major proportions in this country.

There were some 180 silk manufacturing concerns in this country. By this time the



number of power looms far exceeded hand looms in this industry.

1876: *Pequot* was registered as trademark for sheeting produced by Naumkeag Steam Cotton Co., of Salem, Mass.

1878: Rabbeth, American, produced a spindle which made ring spinning of yarn practical by doubling the spinning speeds.

Artificial Indigo synthesized by Baeyer, another notable advance in the progress from natural dyestuffs to synthetic ones.

1880: United States Testing Company founded in Hoboken, N. J.

There were almost sixty grades of cotton standardized and raised in this country.

First silk conditioning house in this country was established. Development was slow at first but it was not long before silk conditioning was on a firm basis here.

The sword knife and slotted table, standards of measurement forming since the days of the War between the States, accepted by producers.

The use of B Naphthol for the dyeing of red on cotton perfected by Thomas and Holliday.

Cheney Brothers imported two looms from Germany for the weaving of plush and velvet.

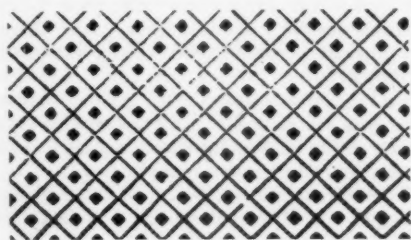
Great influx of Austrian, German and Hungarian tailors in New York City which caused lower wages and distressing conditions in the garment industry.

The general range of wool prices was low because of panics, business depressions, and the great increase of flocks in the United States, River Platte region of Argentina,



Paraguay and Uruguay, and Australia. Supply and demand were somewhat out of focus and an era of instability and uncertainty prevailed. It is around this time that American wool came nearer to supplying the requirements of the home markets than at any other time since the early part of the nineteenth century.

Sir Joseph Swan produced the first artificial fiber in his efforts to devise a filament for an incandescent lamp. He forced collodion through very fine holes or orifices into a coagulating solution to produce tough threads which were carbonized by heat. His basic methods are still in use today in the rayon industry and he may be said to be the real inventor of what was in time to be known as nitro-cellulose rayon.



**1882:** American Silk Journal appeared under the auspices of Clifford and Lawton; this was a continuation of the original journal of 1848.

The campaign against adulteration of silk continued with increased fervor.

Dan River Mills was organized at Danville, Va. Trademark is "It's a Dan River Fabric."

Manufacture of silk velvets begun in Pater-son, N. J. Belding Brothers set up a plant in Belding, Michigan.

Grant of Cheney Brothers invented the famous Grant Reel, the criss-cross method of winding to prevent collapse and unwieldiness in winding and reeling.

**1883:** Stünzi and Sons opened a silk plant in Horgen-Zurich, Switzerland.

Textile School established in Philadelphia, Pa.; now known as Philadelphia Textile Institute.

New York State Bureau of Statistics of Labor established. The Apparel Industry was one of the first industries to be studied.

Indigo application print with glucose and alkali made possible by Schlieper. The blue-red style perfected by Schlieper and Baum.

The Contract System was making itself felt in the apparel industry in New York City.

**1884:** What was to be known as Rayon, after 1924, being produced in France; at this time the yarn and fabric was called artificial silk.

*The Queen*, an eight-page monthly magazine on fashions of the day, appeared. Later called *The Queen of Fashion*, it is now known as *McCall's Magazine*.

Enterprise Dye Works, Inc., a leading concern, established in Woonsocket, R. I.

Exclusive of lambs the sheep population in the United States reached its high water mark, 50,627,000. Our population at this time was less than 55 million and there were almost as many sheep as human beings. At present, while population has trebled, the sheep population is down to about 27 million head, a loss of almost 50 percent.

The influx of a large farming population into Texas drove many sheep owners out of Texas to the Far West, as the free grazing lands began to disappear in this state.

The estimated cost of keeping sheep in the East was figured to be \$2.65 per head; in the Western ranges it was 50 cents. This sharp difference, caused by the abundance of free grazing land in the West, accounts for the westward shift of the sheep growing industry.

**1885:** In December, the Wilkes-Barre Lace Company made the first pair of lace curtains to be produced in this country.

Para Red (B naphthol and nitraniline) brought out by von Gallois and Ullrich.

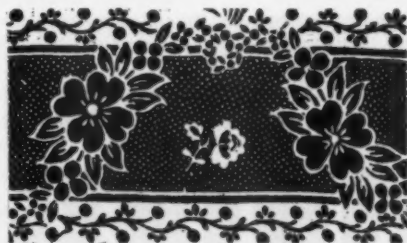
Around this time, *Arthur's Home Magazine*, a magazine for women, used Butterick patterns by arrangement. Four pages were inserted in the advertising section of each issue. In 1888, the magazine switched to McCall and Company patterns. The patterns were stapled-in but soon were bound into each issue because of the increased demand. The dress pattern section was offered as a premium to augment the number of subscribers. A year's subscription brought the subscriber 1200 pages of reading matter and three dollars' worth of patterns, all for the sum of one dollar.

Mrs. George H. Bladworth, better known as May Manton, was the leading fashion expert of the era, one of the truly great names of all time in the world of fashion. As editor of *The Queen* she became the outstanding fashion authority of her time.

**1885-1889:** Count Hilaire de Chardonnet, Besançon, France, used the extract of mulberry leaves to make an artificial silk, the forerunner of rayon of today. His cloth, made from the filaments developed by him, was on display at the Paris Exposition in 1889. Chardonnet, a student of Louis Pasteur, is known as father of the rayon industry. In 1891 Chardonnet built his first commercial plant in Besançon. The method he used at the time is still called by his name.

**1886:** Office of Factory Inspection set up in New York State. Children under 13 denied employment.

A group of civic minded people in New York City organized an Anti-sweating League. In two years' time they were instrumental in having wages for apparel workers raised to \$12.00 a week.



**1887:** The Fort Mill Manufacturing Company was organized under the presidency of Capt. Samuel E. White and a cotton mill established at Fort Mill, S. C. This later became part of the Springs Cotton Mills, which now consists of six mills and a modern bleachery which can handle ten million yards a week, all located in the vicinity of this first mill.

Hart, Schaffner, & Marx given as the trademark for the clothing manufactured by company of this name, Chicago, Ill.

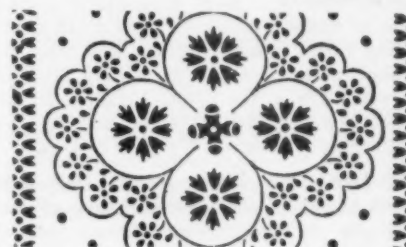
The Cannon Mfg. Co., forerunner of the famous Cannon Mills, Kannapolis, N. C., was established in Concord, N. C. This company is

the world's largest distributors of bedspreads, decorative fabrics, draperies, sheets and towels.

**1888:** Invention of the Rhoades shuttle-changing loom.

About 45% of the workers in the cloak and suit industry were women.

J. H. Lane & Co., Inc., established.



**1889:** James H. Northrop, an expert English mechanic in the employ of Draper Corporation, Hopedale, Mass., completed a loom, and on October 24th placed it in operation at the Seaconnet Mill in Fall River, Mass. Improvements were made on the loom and with a warp stop-motion with a filling changer that worked to perfection, the looms were fully accepted by customers in 1895. This is said to be the first commercial loom to supply filling automatically, the first one to supply the thread automatically, either commercially or experimentally. It was also the first loom to incorporate a practical warp stop-motion for general weaving purposes; to automatically supply itself with filling before the exhaustion of the running supply; to do away with the right and the left hand system; and to adopt generally the high roll take-up.

Silk Associations of America took up the cudgels against misbranding of non-silk fabrics. Names such as *sansilk* and *cilk* which confused the buying public were the targets of the Association.

M. Lowenstein & Sons established. Now known as M. Lowenstein & Sons, Inc., one of the leaders in cotton, man-made and synthetic fiber materials. Incorporated in 1918.

Catoir Silk Co., of West New York, N. J., founded. Now known as Catoir Silk, Inc.

Crown Jewel made trademark name for cotton batting made by Rock River Cotton Co., Janesville, Wis. A second one, Rock River, was also announced at the time.

The Vereinigten Glantzstoff Fabriken A-G came into being, with main offices in Aix-la-Chapelle. A plant was set up in nearby Oberbrück and another in Mulhausen, Alsace.

**1890:** United States Department of Agriculture began to take vital interest in the flax-linen industry. Original research and work was done in the states of Michigan, Minnesota, and Oregon. Incidentally, Oregon is the "flax state" of the Union today.

Electrification of sewing machines and the introduction of electric cutting machines were a boon to the apparel industry.

Mutton sheep, chiefly Shropshire and South-down, largely replaced merinos in Illinois, Indiana, Michigan, and Ohio. Sheep population in this country now at 48 million.

The sheep industry in America, it may be said, began in the hill areas of the New England and Middle Atlantic states after the close of the War of 1812. By the 1820s it was established. By the 1830s the industry began to move westward. Around 1870 the sheep

(please turn)

## 8000 Years of Textiles...

industry which had been firmly established in the Middle West began to move to the Far West, to the territory states. By 1890 this vast movement was completed and the Far West is still today the sheep raising center for the nation.

**1890-1894:** C. F. Cross and E. J. Bevan, English chemists, used ammoniacal copper oxide to dissolve cellulose, a great aid to the coming rayon industry. About this time, the cellulose acetate method of making artificial silk was given to the world. Cellulose acetate rayon, however, did not come into its own until after the close of World War One.

**1890-1897:** In 1890, L. H. Despaissis, French chemist, patented the making of artificial silk by the cuprammonium method. However, it was not until 1897 that Dr. M. Fremery, and the engineer J. Urban, who had used cuprammonium in making carbon filaments, succeeded in making artificial silk. Their patent was obtained in Germany in the name of Doctor H. Pauly; now used as the J. P. Bemberg Method.

**1891:** U. S. Department of Agriculture discontinued its Department of Sericulture. The Department of Entomology took over affairs which pertain to silk.

Moses H. and Caesar Cone founded their company which, in time, was to be called Cone Export Co., and is now known as Cone Mills, Inc.

**1892:** Fruit of the Loom muslin fabric, now being manufactured for the ready-made sheeting trade, was first marketed by Jordan Marsh Company, Boston, Mass.

The English company, Lehner Artificial Silk Co., Ltd., was organized in Glattburg, Switzerland. Lehner published a journal on art of artificial silk. Eight years later the company became a part of Vereinigten Kunstseide-



Fabriken A-G of Frankfurt-am-Main, Germany. The Chardonnet plant in Spreitenbach, Germany, also joined the combine at this time.

The magazine *Vogue* was founded by Arthur Turnure and Harry McVickar.

**1893:** The Panic caused the price of wool to drop one-third.

Edward D. Libby succeeded in drawing from heated ends of glass rods filaments of very fine size and texture; the forerunner of present day Fiberglas.

At this time New York City had about 100 cloak and suit houses with about 50 of these manufacturing "directly." Cloaks were made almost entirely by sweat shop labor. The Tenth Ward of the city was notorious for its sweat shop tenements. Weekly wages ranged from as low as \$1.50 per week to as much as \$10 per week for the better workers. Many girl workers were paid only 25 cents a garment and they could only produce two per day working at top speed.

From this time forward, Rambouillet sheep have been considered the best breeding type in the United States, and are the most popular sheep in this country to the present day.

The Arkwright Club, famous in textile circles, founded in New York City at 40 Worth Street.

**1894:** Cross and Bevan made further strides in the perfection of acetate rayon filament.

The admission of foreign wool duty free under the Wilson Bill of 1894, was followed by a 50% decline in the value of domestic wool raised in this country.

**1895:** Northrop, American, developed the first automatic bobbin-changing loom in the world. This loom, incidentally, was made for the Gaffney Manufacturing Company, Gaffney, South Carolina. Restored to its original condition by the Draper Corporation, Hopedale, Massachusetts, in 1941, the loom is now in the Smithsonian Institute, Washington, D. C.

Cross and Bevan, England, developed the viscose method of making rayon.

Arthur Little, in this country, was also making progress in his work with the viscose method for rayon.

**1897:** Textile School established in Lowell, Mass. Later known as Lowell Textile School and Lowell Textile Institute, it is known at present as Lowell Technological Institute. Present name adopted in 1953.

Galey & Lord established in Worth St., New York City.

**1898:** C. H. Stearn, England, improved the method of rayon yarn manufacture on the viscose system.

Strong, Hewat & Co. was established in North Adams, Mass.

**1899:** Textile school established at North Carolina State College, Raleigh, N. C. Now known as the School of Textiles, Raleigh, N. C. Several viscose plants were in operation in England by this time.

George Mabbett & Sons, Co., established in Plymouth, Mass. The Mabbett family coat-of-arms was adopted as the company trademark.

**1900:** Silk Association of America issued Statistical Yearbook for which there was a definite need in the trade. Soak testing of silk was proposed by the Association which also campaigned against defective twist in Japanese silk.

Dr. E. Bronnert established the first cuprammonium rayon plant in Oberbruck, Germany. He had improved the work done by



Despaissis, Fremery and Urban. His method is now the Bemberg Stretch System Rayon.

Birth of the present International Ladies Garment Workers Union following the decline of the Knights of Labor Cloakmakers.

From 1880 to 1900, the value of the products of the silk industry increased from 12 million to 87 million.

New York City had about 475 shirtwaist factories which gave employment to about 18,000 workers, the result of the Gibson Girl rage brought about by Charles Dana Gibson.

Edwards Division, Bates Mfg. Co., ordered the first automatic loom produced by the Draper Corporation, Hopedale, Mass.

Apex Chemical Company founded.

**1901:** Italians and Japanese adopt standard American silk skein designed to meet the needs of high-powered machinery.

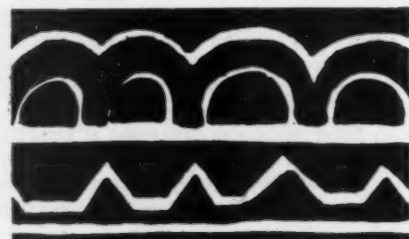
René Bohn obtained patents for his invention of Indanthron, the first synthetic anthraquinone vat color.

**1902:** Silk Association of America obtains the first single first-class freight rate for the entire industry.

Stünzi and Sons constructed a silk plant in Lyons, France.

C. F. Topham and C. H. Stearn invented the rayon spinning box. This culminated prior efforts in the field and assured success to what is now known as rayon manufacture.

Thesmar, Baumann, Decamps and Frossard brought out Hydrosulphite and Sulfoxylate-formaldehyde.



Joseph W. Simons patented a machine to hemstitch sheetings after the threads had been drawn out by hand.

**1903:** E. F. Peabody became president of Cluett, Peabody & Co. This concern used the trademark, *Arrow*, on its line of products.

"Artificial silk," now known as rayon, was being made in England.

A remarkable young man, only 24 years old at the time, brought out a book on "Artificial Silk and its Manufacture." Joseph Folzer was the author of this first book on the phases of artificial filament making. He was a consulting engineer for mills in France, Germany and Poland, and his book was published in France.

Kendall Mills, a division of The Kendall Company, founded in Walpole, Mass., by Henry P. Kendall.

**1904:** Silk Association of America awarded a special prize for gathering world-wide statistics at the St. Louis Exposition.

Lanital, the first protein fiber made from casein, was invented by Ferretti, Italy.

Trubenizing process made its debut, credited to Liebowitz.

Kopan process developed by Edelstein.

Samuel Courtauld & Co., Ltd., became interested in artificial silk and bought the British rights to the viscose process; their plant was in operation by 1906.

**1905:** The first patent rights for the viscose method of making rayon were obtained by the General Artificial Silk Company of Lansdowne, Pennsylvania. This company produced about 500 pounds a day for about four years. The company failed in 1909.



The Pressing Machine of Adon J. Hoffman begins to revolutionize factory pressing.

Introduction of Jeanmaire's method of vat color printing with metal salts and after-treatment with caustic.

**1906:** Palm Beach Cloth developed by Goodall-Sanford, Inc., Sanford, Me.

**1907:** The first fair trade practice rules adopted in this country. The Silk Association of America set up the first United States Silk Conditioning House. This culminated twenty-seven years of work on the part of the Association.

Emil Fisher, German chemist, synthesized the molecule, protein-like in content, with 1,326 atoms.

The depression in this country in 1907-8 caused many of the apparel houses in New York City to fail; only part-time work could be found, there was a great excess of labor, unions disintegrated, strikes were prevalent.

New Bedford, Mass., became the leader in production of fine cotton goods.

**1908:** Imported rayon yarn knitted into hosiery by American knitting mills.

Sunder brought out a method of dyeing with glucose discharge on indigo.

British Glantzstoff Mfg. Co., was formed in Flint, northern Wales. The plant is still there today. Dr. Emile Bronnert was connected with this undertaking and he later helped to equip the Skenandoa Rayon Corporation in this country.

Cellophane was devised by a Swiss chemist, Jacques Edwin Brandenberger, whose work was based on the prior findings of some British scientists. Incidentally, he coined the word, cellophane, by taking the first syllable of cellulose and linking it with the last syllable of the Greek word diaphane, which means clear or transparent.

Turner Halsey Co., Inc., an outgrowth of J. Spencer Turner Co. began operations. Mr.



Turner was one of the founders of the Mt. Vernon-Woodberry Mills of Baltimore, Md.

**1909:** World production of silk totaled 85 million pounds. China led with 36 million, followed by Japan with 30 million, and Italy with 9 million. Silk manufactures in the United States were valued at 200 million dollars, with a capital investment of 150 millions, and over 100,000 employees.

The fashion magazine *Vogue* was purchased by Condé Nast.

**1910:** This date marks the beginning of the machine-lace industry in this country. Rhode Island is the leading lace center in America.

Leucrotope for the discharge of indigo and other vat colors announced by "Reinking."

*Women's Wear Daily*, Fairchild Publications, founded, July 13th.

Submanufacturers became a potent factor in the apparel industry; they were, however, curbed by 1912.

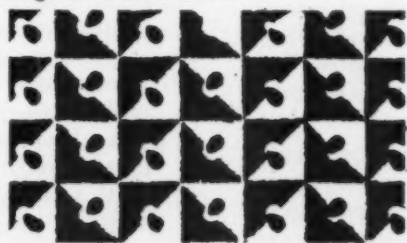
Sidney Hillman, formerly a worker in Hart, Schaffner & Marx, Chicago, Ill., emerged as a labor leader and was a prominent figure in the Chicago Strike of 1910.

The American Viscose Corporation under the aegis of Sir Samuel Salvage, the representative of Courtaulds, Ltd., which controlled this company, was making a 150-denier, 12-filament, artificial silk yarn. This viscose yarn sold for \$1.85 a pound.

The South was now spinning 45 percent of the cotton spun here.

**1911:** Bradford Dyeing Association, U. S. A., established in Bradford, R. I.

On March the 25th, the great Triangle Waist Company fire took a toll of 146 lives. The New York State Factory Investigating Commission, following the tragedy, obtained passage of 36 labor laws.



Philadelphia, Chicago, Cleveland and Boston were the only prominent apparel centers outside of New York City.

Leading couturiers of Paris, prior to World War One, were Callot Soeurs, Cheruit, Doeuillet, Doucet, Drecoll, Jenny, Poirer and Redfern. Lanvin, Paquin and Worth, also in the forefront at this time, are still in business.

New Bedford, Mass., had almost 3 million spindles, over 50,000 looms, and employed over 31,000 workers. The 67 cotton mills were capitalized for over 36 million dollars. The city had a population of over 100,000.

**1912:** American knitting mills were now making hosiery from domestic rayon.

Silk Association of America approved fair trade practice rules for broad woven goods. Because of the trend to move the silk industry to mid-city, the Association's home was 354 Fourth Avenue, New York City.

**1913:** The Suzuki Viscose Company was organized in Japan.

**1914:** At the beginning of World War I the German liners, Prinz Eitel Friedrich and the Krone Prinzessin Cecilia, put into Portland, Maine for internment rather than run the risk of making their home ports. This action created a furor in this country and the Cotton Exchange closed for the day.

Stünzi and Sons opened their plant in Reading, Pa.

Naumkeag Steam Cotton Mills was destroyed in the Salem, Massachusetts, fire. It was rebuilt in two years and today its weave shed houses about 4,000 looms, making it the largest in the world.

The present Amalgamated Clothing Workers of America was born and began organizing men's clothing workers.

World War I caused an increase of about 50% in wool values. The supply of fine wools, however, declined greatly. Lower staple grades were in demand for uniform fabrics.

It was at this time that the Australian methods of shearing were adopted in this country, particularly in the Western states.

(To be completed)

**1915:** The Germans were spinning rayon, cutting it into short staple lengths and using it as a substitute for wool. Many mills were converted to this project which, at the time, was startling and evoked much interest in the entire textile world.

**1916:** Silk Association of America won its second freight rate victory by obtaining a ruling from the Interstate Commerce Commission requiring carriers to establish rates based upon released values.

Consolidated Freight Classification prohibited the shipment by freight of raw, spun, thrown silk and silk yarns. The Association was granted an injunction by the U. S. Court of Appeals and shipments continued.

Johnson & Johnson, New Brunswick, N. J., bought the Chicopee Mfg. Co., originally established as the Boston and Springfield Mfg. Co., about 1822.

**1917:** Rayon was used in knitted outerwear and underwear for women. American Viscose built a plant to manufacture the yarn for this purpose, in Roanoke, Va. At this time, viscose yarn was selling for \$4.00 a pound.

**1917-1918:** Silk Association did outstanding work to coordinate the fine fabrics industry with the war effort. The Association founded the Textile Transit Insurance Company.

United States Tariff Commission formed.

**1918:** Courtaulds, Ltd., began the manufacture of Fibro, a new rayon staple fiber with some properties comparable to wool.

Martex trademark receiving prominent notice and in 1928 was acquired by Wellington, Sears Co., selling agents for the West Point Mfg. Co., which owned the rights.

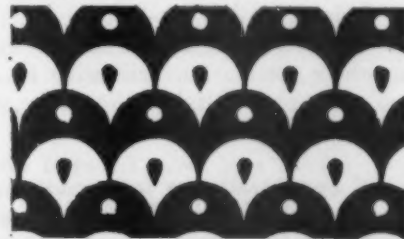
J. P. Bemberg A-G began marketing cuprammonium filament yarn.

**1919:** Rayon production in this country was 8 million pounds a year, and the price was about \$5.50 a pound.

Courtaulds, Ltd., took over the Stearn Silk Mfg. Co., in England and Topham, who had designed many of the machines used by Courtaulds, but had never been with the company, joined the concern when their plant was established in Coventry, England.

There were nearly 8,000 apparel firms in New York City following World War One.

Many chemical plants had large stocks of cellulose acetate, which was used as dope for covering airplane wings, on hand as the war



ended. The Dreyfus brothers, Camille and Henri, solved the problem by perfecting acetate filaments. The first acetate rayon was produced in this country.

Casein plastic introduced commercially in America; made from protein of skim milk reacted with formaldehyde.

The Teikoku rayon plant was founded in Japan and in a short time it became associated with Snia-Viscosa, Italy.





# THE CONSUMER

*The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all constantly use textile words and phrases as selling blandishment . . . all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a*

**Q. I have been told that ramie fiber is much used in Asia and South America, and that it has very fine qualities. If this is true why isn't more of it used in this country?**

**A.** This bast fiber does have several good to excellent qualities. It resembles linen to some degree, is white, lustrous, absorbent, need not be bleached, shrinks very little, resists mildew, does not stretch, may dye rather well, resists abrasion very well, and possesses high tensile strength.

The reason that ramie is not used more widely in this country is that there is much manual labor required in the preparation of the fibers for use, such as separating the inner fiber from the outer, cleaning it of gums, etc. The labor costs involved increase the fiber costs to the point where ramie cannot compete with cotton, the man-made fibers, synthetics, etc. In the places where ramie is used in quantity, labor is so cheap that it is not an important factor. A further consideration is that ramie is a naturally grown fiber and it is subject to weather and crop conditions.

In the United States, efforts have been and are being made to invent machines to replace the manual labor involved. Some progress has been made in the last ten years, but still the costs are quite high when compared with those involved in processing and manipulating other major textile fibers.

**Q. How is the so-called two-tone or iridescent effect imparted to textile fabrics?**

**A.** It is done usually by using one color for the warp yarn and another color for the filling or crosswise yarn. As the fabric catches the light at various angles, different tone-effects are reflected, producing what is known as a changeable effect.

Another way to set up the effect is to use two types of yarn, neither of which will absorb the type of dye that the other one will. The dyebath can contain both dyes, and thus in the one dyebath each yarn will absorb its own dye to give the changeable effect desired.

The terms two-tone and iridescent today refer to a fabric effect where there is any glittering of colors which seem to change when rays of light fall onto the material without reference to what the colors are.

**Q. I would appreciate any information on the advisability of dyeing an off-white 100% cashmere sweater, which I purchased four years ago. I am wondering if I could dye the sweater a pale yellow or rose.**

**A.** We do not recommend that you dye the article at home because, in the strict sense of the word, *dyeing* would mean that the sweater would have to be brought to such a high temperature in the dye solution that shrinkage would be certain. However, you can *tint* your sweater, using one of the household dyes. The temperatures required would be no higher than what you would use in laundering. Follow the directions on the package. The amount

of tint to be used will have to be adjusted by you, according to the shade you wish to obtain. Remember that the colors always dry lighter. The tint of yellow or rose will have to be applied every time you wash the sweater, since most of it would have the tendency to wash out.

**Q. I am about to buy a carpet and have been shown viscose, and viscose and ten percent nylon content fabrics. Will you please tell me what grade of viscose is used in the better quality rugs such as Lees, Bigelow and Mohawk? Will viscose soil more readily than woolen carpets? Will ten percent nylon mean very much in these rugs?**

**A.** First of all, the ten percent nylon content is too low to be of any great value to the rug.

As to the grade of viscose used in the rugs you examined, no doubt, it is a type of viscose made especially for carpet purposes. The manufacturers you mention are well known for their intensive research in the proper use of the newer fibers in rugs.

Will viscose soil more readily than wool? Ordinarily the answer might be yes. However, the better manufacturers have taken care to treat viscose to resist soil and stain, as well as to retain dimensional stability and fastness of color. It is suggested that you ask the store salesman or the buyer for full information about what you may expect from the particular carpet you purchase. The label will likely be of aid to you, as well.

**Q. I recently heard a textile man state that it was too bad that the Typy System of Yarn Numbering was never adopted when it was first announced about twenty years ago. I said nothing because I do not know anything about this. Could you give me a short resumé of this system?**

**A.** In the manufacture of textiles, it is necessary to calculate the weight of the yarn per unit length when estimating costs, textures, etc. From time immemorial different methods of figuring yarn counts and sizes have been used for the various types of yarn — cotton, cut wool, run wool, worsted, spun silk singles, linen, and filaments such as silk, nylon, rayon, etc.

Edwin Fowle decided that it would be helpful if a universal yarn standard system could be devised and used to include all types and kinds of yarn. Accordingly, Mr. Fowle introduced his Typy System. The word typy is compounded from the initials of thousand yards per pound. It is pronounced *tip*.

Mr. Fowle acknowledged that at first there might be some difficulty in adapting his plan to any universal system, but did feel that the advantages of the system would outweigh the difficulty. A Yarn Numbering-Conversion Table was compiled to serve as the basis for numbering all textile yarns.

The English or Hank System is followed in the Typy System except that the skeins have a 1000-yard length instead of the 840 yards in the hank of yarn used as the standard for a #1s cotton yarn. Thus, since the hank is 84 percent of the thousand-

# WANTS TO KNOW...

*group of typical Mrs. Consumers before each issue goes to press . . . asks them what they'd like clarified in textile terms . . . and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.*



yard skein, the Typp Number will be 84 percent of the hank number in the counts of cotton yarn.

The simplicity of the number 1000, when applied to yarn skeins, does present some advantages. For example, if a plotted chart, such as the one constructed by Mr. Fowle, were consulted it would show that the curve would parallel the hank curve at 84 percent of its value in every case.

However, there was no genuine, concerted effort by the many segments in the vast textile industry to adopt the system. Had a system of this type been established twenty or so years ago, so that by this time it would be in universal use, it would have alleviated beyond doubt much of the arithmetic, trouble and irksomeness apparent today in figuring yarn counts, particularly in this Age of Blends where single equivalents, resultant counts, compound counts, etc., are constantly cropping up for conversion. And, how many persons, even some in the textile industry, actually know what a denier yarn count really is, where it originated, and why today a coin two thousand years old is still the basis for figuring yarn counts of filament yarns?

**Q. How do you obtain a good crease or press on wrinkle-resistant materials? Seams do not look as they should and the hem edges are puffy. I have used heat, moisture, and pressure, all to no avail. What do you advise?**

A. In applying a durable wrinkle-resistant finish to fabrics, the manufacturers have used a variety of chemicals, all for the purpose of preventing wrinkles. This also means creases. Therefore, no matter how much heat, moisture and pressure are applied to the material in dressmaking, hem edges, etc., will not be sharp, unless the finish has been purposely light. And it is just as probable that such a finish would not be wrinkle resistant.

The question resolves itself into this: Do you prefer a fabric in the finished dress which resists wrinkles through many washings and wearings, or do you prefer the hem edges and seams to press as in untreated fabrics? It is not possible to enjoy both.

**Q. Of late I have noted the words, *Schreinered Finish*. Please tell me something of this finish and how it is applied.**

A. It is a physical finish applied to fabrics to simulate the lasting chemical finish, mercerizing. As a final step in finishing fabrics its purpose is to impart a rich, luxurious, appealing finish to the material. A lustrous fabric is the goal.

The finish is imparted by running the fabric between two heavy rollers. The roller used against what will be the face or right side of the fabric has been engraved with very fine lines running on a slant, and there may be, strange as it seems, as many as 500 of these to the inch. The usual number of lines, however, is between 120 and 360 to the inch. Generally speaking, and dependent on local finishing conditions, the greater the number of lines to the inch, the higher the luster. The rollers are run at very high pressures. The finish, incidentally, is not per-

manent or durable. It will disappear gradually depending on the methods of washing or cleaning used. The very fine lines used reflect the rays of light and bring out the lustrous appearance by which the cloth is characteristically known.

**Q. I am a student of textiles and the term *tow* seems a bit mystifying since I have heard it used in several different ways. Kindly let me have your definition of tow.**

A. One meaning of the term is applied to fibers of flax (linen) less than 10 inches long; fibers beyond ten inches in length are called line fibers. The term also denotes a step during the process of spinning filaments into yarn. In the case of continuous filaments, such as those of rayon or acetate, imagine a group of these gathered together in a bunch about as thick as a rope. This is also tow. The word is applied to flax, ramie, jute and hemp in which the fibers are not continuous, but are long enough to be held together in a rope-like formation with no twist having been applied. The next step with tow of this type would be to insert the twist into the stock.

The word tow in this connection springs, it is said, from the similarity in size between this textile tow and a tow rope used for hauling or towing purposes.

**Q. I spilled water on the front of my permanently pleated cotton skirt. The pleats did not disappear entirely but are no longer neat and precise. Please advise.**

A. We do not know from your query if the pleats are accordion, ripple, random or what. In any case, the following should be of help to you.

Place the section over an ironing board, and lightly moisten it. Using rustproof pins, replace the pleats. Then lower a dry iron lightly over the pinned portion, and press by touching. Remove the pins after the area has dried.

We do note that you say the pleats are permanent. It must be evident to you that the pleats are really only semi-permanent. To be sure, always ask when buying pleated garments whether the crease lines have true durability.

**Q. I hear that Dacron is being used as a stuffing for bed pillows and comforters. I am particularly interested as I have an allergy to feathers and down.**

A. Dacron is being used in pillows for the following reasons: It is soft, has pliability, can be easily shaped into comfortable support for the head, has no odor and does not produce the minute particles of dust that cause allergies. Testing laboratories report that Dacron will retain its fluffiness and recover from crushing as well, if not better, than down and feathers mixed together. Another advantage of this fiber for comforters is its light weight, and loftiness which provides warmth. The Dacron-filled pillow or comforter is also washable provided the coverings are.





## IT HAPPENED IN 1955

### ... in the world of textiles

*A review of the year's events which adds up to a comprehensive picture of the dynamic changes in the industry.*  
Compiled by Textile Editor George E. Linton.

#### January

The textile industry in this country gained nearly 3 million new customers in 1954. Including the armed forces overseas, our population is now 163,465,000, an increase of 2,811,000 or 17 percent since November, 1953, according to the Census Bureau figures of the United States.

Imperial Chemical Industries of the United States is now producing Diolen, the German product comparable with Dacron and Terylene, the British counterpart, in Germany under license to two ex-Farben companies.

Cluett, Peabody & Company turned over its plant in North Grosvenordale, Mass., to the Republic Textile Equipment Company.

The Clothing Industry operated at 70 percent of capacity during the last year, a decline of 10 percent since 1953.

After a century of operation, Plant Number One of the Merrimack Hat Corporation was closed down because of lack of business.

The once famous Borden Mills Corporation, Fall River, Mass., discontinued operations and was purchased by the Intertex Corporation of New York City. The machinery was liquidated.

World cotton output for the 1954-55 season will be about 28.5 million bales, an increase of 700,000 bales over the preceding year.

Sheerr Brothers & Company announced the merger of Crown Manufacturing Company, spinning and weaving, Pawtucket, R.I., with Arms Textile Company, interfacings, Manchester, N.H.

Scott & Williams, Inc., hosiery knitting machinery, Laconia, N.H., acquired the jersey knitting facilities of Brinton Machine Company, Philadelphia, Pa.

General Tire & Rubber Company purchased Atkins Manufacturing Company of Toledo, Ohio, to merge with the Textile Leather Division of the former company.

The independent sales agency, Virginia Woolen Company, Inc., made a unit in the Virginia Woolen Company.

Royston Mills, Inc., makers of cotton yarns, Royston, Ga., transferred properties to Dalton Candlewick, Inc., Dalton, Ga., makers of man-made fiber yarns, a subsidiary of the Dixie Merchandising Corp., Chattanooga, Tenn.

Reliance Manufacturing Company took over control of Rice-Stix Company, St. Louis, Mo.

Alfred, Martin and Stanley Tananbaum, owners of Tanbro Fabrics Corporation, acquired Century Ribbon Mills, Inc., and its subsidiary, Century Factors, Inc.

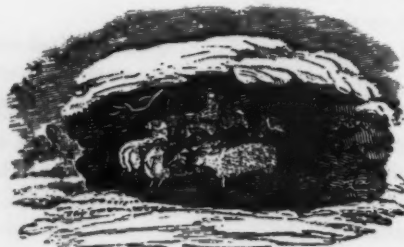
According to the Forest Research Institute, India now has a method of producing rayon fiber from bamboo.

#### February

The merger of Textron Incorporated, the American Woolen Company and Robbins Mills, Inc., became effective. The merger agreement, dated December 12, 1954, was filed with the Secretary of State of Rhode Island while the articles of the consolidation were filed with the office of the Secretary of State, Boston, Massachusetts. The New York Department of State also received notification.

Wellington, Sears introduced Interlon, a non-woven fabric of nylon and rayon fibers bonded with a latex binder. Said to be washable and dry cleanable, this printed and texture-printed fabric is on sale over the counter.

The Drynu Process of M. Lowenstein & Sons, Inc., announced. It produces a no-ironing flat cotton print for over-the-counter yard goods, dresses and sportswear.



Merion Worsted Mills, West Conshohocken, Pa., suspended operations.

The National Association of Hosiery Manufacturers reported total sales of 157 million dozen pairs in 1954.

Cotton consumption in the United States was 8,576,191 bales for the year ending July 31, 1954. Average consumption per working day was 33,621 bales.

Chemstrand nylon is being used as a "no kink" replacement for damaged and diseased arteries. It has been tried out with success on humans. This nylon tube could save amputation in many instances, say medical authorities.

World cotton production is estimated at 36.2 million bales, an increase of 1.5 million bales over the prior estimate, but 1.8 million bales less than the previous year.

Burlington Industries, Inc., is the new name for Burlington Mills Corporation. The combine now includes one division still to be known as Burlington Mills which will continue

to make fabrics and yarns from man-made fibers, Burlington Hosiery, Galey & Lord, Peerless Woolens, Burlington Decorative Fabrics, Mallinson Fabrics, Burlington Narrow Fabrics, Pacific Mills, Goodall Fabrics and Burlington International.

Nylon, Perlon, Rhovil and other non-cellulosic man-made fibers will continue to be classified as rayon by the Customs Bureau of the United States, despite a recent decision in a nylon fishing line case in which it was ruled that the article should not be classified under Schedule 13 (Rayon) of the Tariff Act. Since the deciding court is of equal status to the one which made the Schedule 13 ruling, the Bureau chooses to continue the practice for the sake of simplicity.

Killingly Worsted Mill, Stony Point, N.C., bought by the James J. Axelrod Foundation, Woonsocket, R.I., from Bachmann-Uxbridge Worsted Corporation, Uxbridge, Mass. The plant will be operated by Airedale Worsted Mills, Inc., one of the Axelrod plants.

Textile Machine Works, Reading, Pa., acquired Keller Machine Company, Athens, Ga., for the development, repair and reconditioning of men's hosiery knitting machines.

Indian Head Mills, Inc., took over Naumkeag Steam Cotton Company (Pequot Mills). At one time Naumkeag had the largest weave shed in the world with 5,000 looms.

Goodall-Sanford, Inc., sold its Palm Beach Department to Elmer L. Ward and associates, Sanford, Maine. Mr. Ward was formerly president of Goodall-Sanford, recently acquired by Burlington Industries, Inc.

U.S. Finishing Company taken over by Gera Corporation. The new name of the company is USF-Aspinook Division of Gera Corporation.

Berkshire Hathaway, Inc., is the new name to designate the company formed by the merger of Berkshire Fine Spinning Associates, Inc., and Hathaway Manufacturing Company.

#### March

The minimum wage for learners in the knitted wear industry set at 70 cents an hour, a rise of five cents. In the women's apparel industry the rate is 70 cents for the first 320 hours and 72½ cents for the remaining 160.

There has been a sixfold rise in the production of cotton fiber in Central America in the last five years.

Textile workers now average \$54.94 weekly for 40.1 hours of work.

The United States dropped another peg in the production of wool. South Africa moved



into fifth place ahead of this country. The first four in order are Australia, New Zealand, Argentina, and Russia. South African output is now set at 282 million pounds while the United States raises 271 million pounds.

A Hungarian inventor perfected a silicon base solution that is supposed to increase the wear of fabrics from three to thirty years. In one test a piece of woolen fabric withstood 700 friction rubbings before treatment; 2500 rubbings once it had been treated.

There was a decline from 136 million pounds of carpet wool used in 1953 to 115 million pounds for the year 1954; mill consumption was down 14 percent from 1953.

World consumption of wool dropped 4% in 1954; consumption totaled 2,532 million pounds, clean basis. United States wool production was 233 million pounds shorn wool, and 43 million pounds of pulled wool taken from pelts of slaughtered animals.

Cotton acreage set by the House for 1955 is 18,656,442 acres, a slight increase over preceding figures.

A new high was achieved in the world per capita consumption of major apparel fibers. Cotton, wool, acetate and rayon totaled 4.22 kilograms (a kilogram is 2.2 pounds). The 1953 total consumption was 4.15 kilograms.

The new Lowenstein Building on the site of the old Empire Theatre, Broadway at 40th Street, opened on March 1st before several hundred notables of the textile industry and officials of the city and state governments.

Harry J. Delaney named vice-president of John P. Maguire & Co., Inc., controlled by J. P. Stevens & Co., Inc. Mr. Delaney is president of the Stevens Financial Corporation.

The population of the United States uses six times the world average of cotton per capita and three times the European average. This lucrative market, which has made domestic cotton mills the sustainers of the textile economy, has aroused interest in other countries which could offer comparable goods at

Malcolm Chace, Jr., named president and treasurer of the new Berkshire Hathaway, Inc., organization. John H. McMahon is chairman of the board of directors.

Hafner Associates, Inc., sold to Burlington Decorative Fabrics, a unit of Burlington Industries, Inc. The old name of Hafner Associates will be retained by the parent company.



## April

Burlington Industries acquired Mooresville Mills which will be operated as a separate unit; modernization of the company plants is now under way.

The Federal Trade Commission ruled that fabrics which look like or simulate woolen goods are subject to the Wool Products Labeling Act of 1939.

Cotton ginnings in 1954 totaled 13,594,166 bales; this compares with 16,317,126 bales in 1953 and 14,954,575 in 1952.

The N.R.D.G.A. fabric identification bill stressed the point that any fabric labeling program is misleading when it lists only the fiber content. The labeling often causes consumers to associate certain standards of colorfastness, washability, wearing qualities, etc., with fiber content, while many performance qualities are imparted by dyeing, printing, and finishing.

Nylon 8 unveiled by Belding Corticelli Industries. Noted for tear strength and abrasion resistance, it will be used as a fiber binder in the manufacture of non-woven fabrics. Belding received the first license from du Pont to produce and market the product.

Chemstrand announced a new nylon yarn in 15/3 denier size. It will be used for hosiery to increase snag resistance and improve shape retention. With correct use of the twist factor the stockings can be made with a dulling effect without the necessity of using dull yarns.

Textron American, Inc., sold 11 of the old American Woolen Company's mills for more than 10 million dollars. The purchaser was the Krock Industries. The remaining plants of the old company will likely be sold shortly.

Lawrence Lee Bethel inaugurated as the second president of the Fashion Institute of Technology, New York City, at a convocation attended by many notables in the field of education, textiles and apparel.

Imports of British wools to the United States showed an increase of over 70 percent when compared with the month of February, 1954. Woolen goods imported amounted to 546,000 square yards while worsteds totaled 312,000 square yards.

J. Craig Smith, president of ACMI, stated that "textiles is the last major industry in the United States where neither big business nor big labor calls the tune. There is not a single company in the textile field that controls as much as five percent of production. Because of competition, individual textile units must be efficient, and reports show that individual profit margins are quite low." Mr. Smith also said, "that if more mills were willing to take

their share of volume declines when they arise, unreasonable price slashing below costs could be averted." Mr. Smith is also president of Avondale Mills.

Reeves Bros., Inc., opened its new office for dress fabrics and finished goods at 1071 Sixth Avenue, New York City; formerly located at 54 Worth Street.

Toyo Cotton Spinning Co., Ltd., became the first Japanese licensee of the American Viscose Corporation in the production of the Avco process for use on spun rayon fabrics.

From 1947 to 1953, there was a 22 percent decline in textile employment in the New England states. Massachusetts had the greatest loss: 46,789 persons; North Carolina showed the largest gain in the South with an increase of 20,087.

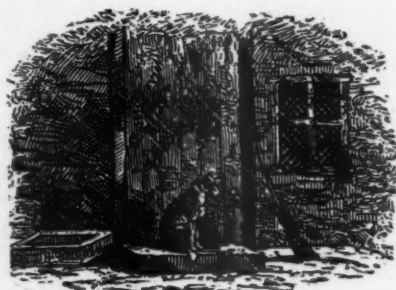
Polyethylene became the first billion-pound-a-year plastic produced by the chemical industry. Its rise in packaging uses has been phenomenal.

In 1954 the value of knitwear in the United States totaled about \$2.5 billion on the retail hosiery of all types, with \$600 million in knit underwear, \$575 million in knit outerwear, with the balance covered by headgear, gloves, industrial knit fabrics, and trimmings.

Hargo Woolen Mills, Inc., New Bedford, Mass., took over the Keene Silk Fiber plant, Keene, N.H.

The trade mark, *Helanca*, of the Heberlein Patent Corporation can now be used by mills making stretch yarn on the Universal Winding Company's continuous process stretch yarn equipment. Universal and Heberlein warned, however, that this agreement does not automatically give their licensees the right to use the *Helanca* trademark; it merely clears the way to make arrangements to do so.

The Bureau of Statistics, Department of Labor, reported that cotton and synthetic fiber and yarn mills in New England are paying employees wages and fringe benefits, on the average, of \$1.45 per hour. Southern mills in



cheaper prices because of the difference in the wage scale.

Factoring is making rapid strides in the textile industry. The National Commercial Finance Conference, Inc., estimates that factoring in the textile business amounted to \$3.6 billion in 1954.

Edmund Wellington, Jr., appointed new assistant to the Executive Director of the National Federation of Textiles. Mr. Wellington, formerly Vice-Consul in Vietnam, will conduct the affairs of several new groups being formed by the Federation.

The Marine Corps approved the 50-50 worsted-Dacron fabric for optional summer uniforms for officers and enlisted men.

Amerotron Corporation formally made the permanent operating division for all textile activities of Textron American, Inc.

Hess, Goldsmith & Co., Inc., opened a Western Division in Los Angeles for warehousing and distribution of Fiberglas fabrics.



the same category average \$1.218 per hour, a difference of 23 cents an hour. These figures were arrived at after a survey of the actual pay records for more than 268,000 workers.

## May

Spencer Chemical Company, Orange, Texas, has joined Union Carbide and Carbon Company and E. I. du Pont de Nemours & Co., Inc., in the manufacture of polyethylene.

Gotham Hosiery Company, Inc., acquired Meridian Industries, Inc., Meridian, Miss., a wholly-owned subsidiary. At the same time it was announced that President Roy E. Tilles, Sr., would retire from Gotham, after many years of service to the company. Over eighty percent of the production of the Gotham company will be 60-gauge hosiery and sheerer, as

(please turn)

## Textile Highlights of 1955 . . . continued

compared with the industry average of about 44 percent.

The Army of the United States has spent about 21½ million dollars for about six million yards of serge for the new uniforms.

Cotton accounted for its highest percentage of the total broad woven goods market since 1945. Cotton increased from 79 percent in 1953 to 80 percent in 1954, despite the fact that the 9.8 billion yards of cotton fabric made last year were about 400 million less than that produced in 1953.

New Bedford Institute of Textiles and Technology authorized to grant the degree of Master of Science by the State Educational Commission of Massachusetts.

The textile mills of Georgia now have an annual payroll of \$275 million, making this industry the largest taxpayer to the state.

Cotton research laboratory set up at Clemson College, Clemson, S.C., from funds authorized by Congress under the 1955 Agricultural Appropriation Act.

The American Institute of Men's and Boys' Wear established a fund of \$5.5 million to finance a national campaign to improve the dress of the American male.

Textile workers in the United States averaged 40 hours a week in March, 1955, compared with an average work week of 36 hours in 1954. Textile mills now employ 999 thousand persons, a one percent increase over March, 1954.

Mr. Lewis M. Heflin named president of Cone Mills, Inc., succeeding Saul F. Dribben, who is now chairman of the board.

Eastman Chemical Products, Inc., announced *Eastofix*, its new acetate dye with excellent fastness to atmospheric fumes and sunlight, and ability to meet the AATCC #3 wash test.

*Tussore* is the name of the new fire-resistant casement fabric composed of Dynel, Fortisan and Saran. Developed by J. H. Thorp & Co., the material won the Trail Blazer Award of the National Home Fashion League.

The Bureau of Labor Statistics announced that 65 work stoppages caused 573,000 man days of idleness in the textile industry in 1954. Stoppages involved a total of 28,400 workers.

M. Lowenstein & Sons, Inc., acquired Atkinson Wade & Co., which will operate as the Atkinson Wade-Wamsutta Fabrics Division of the parent company.

Increased competition from the products of low-wage countries was foreseen by Jerome K. Ohrbach, president of Ohrbach's, Inc. Mr. Ohrbach, on his return from Japan, stated that his company will have a buying representative located in Tokyo, Japan. As an example of the inroads made by Japan into the American textile and apparel fields, he cited the fact that about 150,000 dozen blouses come to this country every month.

The American Association of Textile Chemists and Colorists developed at Lowell Textile Institute the *Accelerotor*, a device that can be used to give fabrics rapid but realistic tests for abrasion in wear and washing. Thirty commercial washings and launderings of a dyed fabric can be done in three minutes instead of the former time of three weeks.

Dana Warp Mills of Westbrook, Maine, acquired by Massachusetts Mohair Plush Co.

World sheep total was 833 million head, 14 percent above pre-war total, and 18 percent above the 1946-1954 average.

Output of non-cellulosic man-made fibers totaled 111,400,000 pounds in the first quarter of this year, the largest ever reported.

Output of rayon tire cord, not woven, in the first quarter of this year rose to 20,299,000

pounds, according to the Census Bureau. This was a rise of 3,002,000 over the same period in 1954. Woven rayon tire cord fabric climbed to 79,191,000 pounds, a rise of 6,123,000 pounds during the same period in 1954.

During 1954, the total yardage of woven textiles in the United States was divided among the fibers as follows:

Cotton	9,000,000,000 yards
Acetate and rayon	1,652,399,000 yards
Nylon and nylon blends	368,195,000 yards
Woolens and worsteds	280,299,000 yards
Other synthetic fibers	185,857,000 yards
Silk	29,746,000 yards

Banner Yarn Dyeing Corporation, Brooklyn, New York, announced *Bannerized*, its new product which imparts crease resistance, makes sweaters mothproof, and resists dirt and soil. Also effective on knitted piece goods.

A new cotton futures market contract was approved by the New York Cotton Exchange in which the new basis for contracts will be one-inch staple, middling cotton goods. The fifteen-sixteenth staple will no longer be used. Minimum deliverable grade will be 29/32 of an inch. Premiums are provided for staple greater in length than one inch.

*Royalized* is the name of a new moth-resistant silicone finish that can be applied to worsteds. The finish also claims to impart water repellency, spot-, stain- and wrinkle-resistance, and an improved fabric hand.

Final report on the 1954 cotton crop listed as 13,679,000 bales, off 2,786,000 bales when compared with 1953 crop.



### June

The National Federation of Textiles reported that the textile and apparel industries ranked sixth in respect to number of mergers effected, with 117 between 1948 and 1954.

The Department of Agriculture announced that price support loans on the 1955 cotton crop would be available at not less than 33.5 cents per pound for middling 15/16-inch cotton. The price last year was 32.90 cents.

Botany Mills, Inc., Passaic, New Jersey, entered the field of cotton textiles by the purchase of four cotton mills—the Gastonia Combed Yarn Corporation, with three plants in Gastonia, N. C.; Jewel Cotton Mills of Thomasville, N. C.; Irene Mills, Inc., of Taylorsville, N. C., and the Gurney Manufacturing Company, Prattville, Alabama. Combined sales of these four companies totaled about \$18 million in 1954.

The American Rayon Institute is now running its promotional activities at the rate of \$1,650,000 per year.

Mr. E. G. Holt, Vice-President of Cone Mills, Inc., stated that the true miracle fiber is still cotton, despite the inroads of the man-made and synthetic textile fibers. If a fiber superior to cotton in porosity, colorfastness, absorbency, launderability, stability, and low-cost were to be discovered, "it would be the greatest discovery of all time."

Acrilan apparently has come into its own since it is now claimed that it is being used in virtually every industry where quality fabrics are produced. Some of the recent fields Acrilan has entered include work clothing made with 50-50 Acrilan and cotton, and women's coatings where Acrilan is blended with alpaca.

Cuttings of men's suitings are now above 400,000 per week, about 78 percent of capacity.

Seat covers for the automobile trade will run to more than 12 million this year, an increase of about 15 percent over 1954. In this latter year plastic accounted for 51 percent of the total, fiber for 39 percent, while rayon accounted for 10 percent. This year 62 percent of the total will be woven plastic material, a rise of 11 percent.

Glascloth, developed by Hess, Goldsmith & Co., is now being used as wallcovering. Tough, strong Fiberglas is combined with flexible vinyl plastic to give a moisture-proof wall-covering that can easily be cleaned with a damp cloth.

Orlon-Dynel coating fabrics for women's wear were very popular at the recent openings. To be retailed between \$50 and \$75, some of the brand names include *Borgana*, *Fab-Fur*, *Furiana*, *Nutrana*, and *Orlegro*.

Since 1948 Burlington Mills, Inc., (now Burlington Industries) has completed twelve mergers. Textron Inc., (now Textron-American Inc.) consummated seven.

Industrial Rayon Corporation developed their new 8-denier nylon staple for use in the rug industry. The stock will be used in spun nylon upholstery fabrics, some upholstery short loop pile clothes, and tufted bedspreads.

The southern Rhode Island area, known in the past for its number of woolen mills centering around Westerly, lost its last woolen plant. The Swift River Woolen Company sold its plant and the only official comment was that "We're liquidating the mill and going out of the woolen business."

The Textile Economics Bureau revealed that the past ten years have witnessed a steady decline in the use of rayon and acetate filaments by the hosiery industry. From a high of 35.4 million pounds in 1945, consumption by the entire industry dropped to 3.4 million pounds in 1954, a drop of 90.4 percent.

The United States is far and away the greatest consumer, on a per capita basis, of textile fibers. The Textile Economics Bureau stated that this country consumed 38.4 pounds; Canada was second with 26.9 pounds. Only Sweden and the United Kingdom, in addition to the United States and Canada, consumed more than 20 pounds per capita in 1953.

W. R. Blake of the National Cotton Council said that "If cotton's research deficit can be overcome, the industry has the brightest outlook in its entire history. Population increases, higher living standards, and improved functional clothing and accessories, and the present excellent styling done in the cotton goods field will mean a very significant increase for cotton. If cotton holds its 70% of the total, domestic cotton can reach 11.5 bales in ten years."

The 41-day strike of 1,300 TWUA workers at Wamsutta Mills, New Bedford, Massachusetts ended.

### July

Exports of cotton textiles from Japan in the month of May were the second highest since World War II. They totaled over 12 million square yards, only one-half million yards below the highest shipment which was made in October, 1954. The first five months of this year showed a total of 32 million square yards,



compared with 49 million in all of 1954, and 33 million yards in all of 1953.

The United States textile industry, for some time, has voiced stern opposition to any lowering of tariffs for the benefit of Japan in particular. Japanese textile leaders retorted with the statement that they are importing twice as much cotton from the United States as they ship back in finished form. On the other hand, textiles amounted to 40% of the total exports of Japan in 1954. The yield was \$657 million.

Only \$83 million of this amount came from the United States, with the major portions coming from the "sterling areas." During this same period Japan imported raw cotton to the extent of \$170 million.

Textron American Inc., bought the international cable system of Western Union Telegraph Company for \$18 million, which will be operated as a wholly-owned subsidiary of Textron American. The new name will be Western Union Cables, Inc. At the same time the company leased to the well-known Abney Mills, Inc., five of its plants located in Anderson, S. C. The plants include Gosset, Ladlassie, Riverside, Southside, and Toxaway. This combination spins, weaves and finishes cotton and spun rayon fabrics.

Albert E. Johnson of the National Institute of Dry Cleaning stated that the institute "is mindful of the fact that very few of its damage claims relate to the fiber content of garments. Most problems stem from the quality of dyeing and finishing. More fiber disclosure would unquestionably serve competitive interest to a limited extent, but, after all, the question still persists as to whether the consumer or service trades will be aided to any great degree."



The decline of textile employment in New England is attributed to six causes:

1. Southern competition.
2. Loss of export markets.
3. Technological changes.
4. Increase of imports.
5. Interfiber competition.
6. Changing consumer preferences.

W. H. Miernyk, who listed the foregoing, also stated that neither accelerated tax amortization nor special Government contracts reduced the level of unemployment in this once great textile area.

143 million pounds of dyestuff were manufactured in the United States last year as against 166 million pounds in 1953, a loss of fourteen percent. These figures of the United States Tariff Commission also revealed that sales of 137 million pounds in 1954 amounted to \$160 million, compared with sales totals of 152 million in 1953 which amounted to \$168 million. These figures show a decrease of 10 percent in quantity and a 5% increase in price.

The Cheney Brothers Division of J. P. Stevens Company discontinued production of plain synthetic flat goods. The subsidiary will continue to make their well-known velvet upholstery and decorative fabrics.

British woollens sent to the United States in the first half of this year totaled 6,449,000 square yards, an increase of nearly 50%.

Business failures in textile mills and apparel industries decreased in the first half of 1955. There were 297 in the comparable period in 1954 as against 250 for the present year. Liabilities decreased from \$17 million to about \$12½ million.



#### August

Caprolan, the deep-dye nylon, is the name under which National Aniline Division of Allied Chemical and Dye Corporation will market its new polycapramide nylon filament yarns, staple fiber and tow. First introduced in April of this year, two-color motifs can be obtained when fabric which contains both Caprolan and the conventional nylon is treated in the ordinary single dyebath method. Three color effects can be obtained from a single bath when Dacron polyester fiber is added.

James C. Self, Jr., appointed president of Greenwood Mills, Inc., to succeed his late father, James C. Self, one of the really outstanding textile leaders of the South for the past half century.

The United States is now fifth in receipt of wool shipments from Australia. Since World War II, the order has been United Kingdom, Japan, France, Italy and the United States, with Japan coming from rather low in the list to second place at the present time.

Clothing and equipment procured by the Army dropped about nine percent for the year which ended on June 30, 1955: a total of \$93,760,440 which compared with \$102,587,589 for the fiscal year 1954. The Navy, during the same period, showed \$13,744,293 for 1954 as compared with only \$5,085,964 for the fiscal year of 1955, a very substantial drop.

The Export-Import Bank authorized another \$60 million in cotton purchasing credits to the Bank of Japan. Since 1951, a total of \$260 million has been forwarded Japan. The most recent loan was used to finance the purchase of about 330,000 bales of cotton to run through July 31, 1956.

The women's full-fashioned stocking industry pledged \$150,000 to promote their wares and to counteract the trend to bare legs during the summer. Two cents per dozen pair of stockings were pledged to build the promotional fund. At present about 600 mills are knitting hosiery in the United States.

Congoleum-Nairn Corporation bought the Number Eight Mill of the old Arlington Mills Group, Lawrence, Massachusetts. Fiber rugs are being made in the plant by the new owner.

Riegel Paper Corporation announced the completion of the first commercial run of synthetic paper made wholly from nylon fiber. The product is many times stronger than paper made from the conventional wood pulp or rags. It is almost impossible to tear by hand. It is expected that the product will find use in

heavy-duty bags, filtration of corrosive liquids, packaging of chemicals, and in tracing papers and maps. Present costs are high but it is expected that as more of the product becomes available prices will drop so that it will be able to compete with other products used for similar purposes at the present time.

Chadbourn Hosiery Company and Burlington Hosiery Company announced the establishment of Patentex, Inc., which will develop and license patents of both concerns with relation to the manufacture of women's sheer stretch hosiery and the yarns used in them. Licenses will be granted throwsters, hosiery and other manufacturers to permit the use of the techniques and methods developed.

#### September

Beggs & Cobb, Inc., Boston, Massachusetts, purchased one of the best known of the old American Woolen Company group, the plant in Dover-Foxcroft, Maine.

The Textile Mart opened in the Worth Street district by M. Lowenstein & Sons, Inc. The purpose of the mart is to have on display about 2 million yards of fabric for immediate purchase and shipment. Orders placed with the mart can be shipped within 24 hours.

Sandoz Chemical Works, Inc., introduced Sandopan DTC, a new surfacing agent to process man-made fiber and other fabrics that combines the advantages of anionic soap and nonionic detergents without their disadvantages. The product is claimed to hasten the desizing treatment because of speeded-up wetting and penetration properties, and its detergent action in subsequent washings.



Elvalan is the new trademark for the alkali soluble vinyl acetate copolymer produced by E. I. du Pont de Nemours & Co., Inc. It was known previously as Elvadex.

There are now 22,280,000 cotton-system spindles used in spinning yarn in the United States. 19,160,000 are spinning cotton, 1,514,000 other fibers, while 1,606,000 are idle.

American Viscose Corporation announced that Avisco will be the brand name for textile processes and products formerly advertised under other names. Avisco replaces Tufton in carpeting, Avcoset in washable rayons, and Tricale in knitted acetate-nylon bed sheets. The use of the term will create a positive identity for Avisco as a symbol for quality to both the trade and the consuming public.

Dual Torque announced as a new nylon stretch yarn for ladies' full-fashioned and seamless stretch stockings that can be used on a single feed or a single carrier knitting machine. Nyl-De-Chene Corporation, a sub-

(please turn)



## Textile Highlights of 1955 . . . concluded

subsidiary of Marionette Mills, will market the product under the aegis of the parent company. Ordinarily two feeds or two carriers have been used up to this time. The new yarn has both S and Z twists in the same thread, produced by a special Marionette crimping process. Stretch without bulk is assured. The new method of manufacture will eliminate the extra costs of additional feeds or carriers. Two years' research was spent in perfecting the yarn.

Burlington Industries, Inc., and Heberlein have agreed that Burlington be allowed to manufacture nylon stretch yarns and use the trademark Helanca. The agreement came about with the settlement of a patent suit



initiated by Heberlein, Société Billion and Cie., and the estate of Louis Antoine Billion.

Bishopville Finishing Company, a division of Reeves Bros. Inc., announced that it will use the end-standards for rayon and acetate issued by the American Standards Association, New York City. Testing will now be done in the Bishopville plant and by the Better Fabrics Testing Bureau. This company is the first one to accept the standards as set by the A.S.A.

The D. B. Fuller Company purchased by J. P. Stevens & Co., Inc.

Belding, Heminway, Corticelli Company, Putnam, Connecticut, bought the Grosvenordale Mill, idle for some time, from Grosvenordale Mills, Inc.

James Hunter Machine Company, North Adams, Massachusetts, bought Flex Spool Company, Pittsfield, Massachusetts.

Department Store sales serve as an excellent barometer for the textile trade. Latest Federal Reserve figures revealed that store sales for July, 1955 were at 124 percent of the 1947-49 average, at 112% of the July, 1954 average.

Botany Mills, Inc., acquired Rolley, Inc., of San Francisco, California, a cosmetics and perfumes concern. The latter company is well-known for its suntan lotion.

Giles E. Hopkins, Research Director of the Rayon and Acetate Fiber Producers Group, elected President of the Fiber Society, Inc., to succeed Dr. W. J. Hamburger of the Fabrics Research Laboratories, Inc., Dedham, Mass.

There are now 977,700 employed in the textile mill products industry, and 1,082,000 persons employed in the apparel and other finished textile products industry, according to the Bureau of Labor Statistics.

Chemstrand, Inc., increased its capacity for nylon to eighty-eight million pounds per year.

Manville Mills' buildings, Cumberland, Rhode Island, destroyed by fire with losses said to exceed five million dollars. When built in 1873 it was the largest mill in this country.

Textron American closed its plant in North Vassalboro, Maine. The mill was operated for

many years by the old American Woolen Company in the manufacture of upholstery fabrics.

Flagg-Utica Corporation closed its plant in Utica, New York, and moved its operation to Anniston and Florence, Alabama.

Imports of rayon staple into the United States for the first half of this year totaled 94,610,000 pounds, an increase of 63 percent over the same period in 1954. West Germany, with 18 percent of the total, was the largest contributor of the staple.

In Virginia, textile plants displaced the chemical industry as the largest employer of manufacturing workers. There were 38,200 employed in textiles and 36,200 working in the chemical industry.

Textron American purchased Camcar Screw & Manufacturing Corporation, Indiana Metal Products Corporation, Manikin Company, and the A. A. Fastener Corporation, with headquarters in Rockford, Illinois, and with plants in Rockford, Belvidere, Illinois, and Rochester, Indiana. These concerns produce metal fasteners for the aircraft, automotive and appliance fields. Coquille Plywood, Inc. of Coquille, Ore., is another Textron American acquisition.

Burlington Industries filed with the Security and Exchange Commission a registration statement for \$30 million of subordinated convertible debentures due in 1975. This money will be used for the recent purchase by Burlington of the Ely & Walker Dry Goods Company.

The American Association of Textile Chemists and Colorists received a Public Service Award from the Civil Defense Administration, Washington, D. C., for its participation in the administration's 1955 Atomic Test Program.

The five leading states in this country, in order, in the finishing of cotton woven finished goods are South Carolina, North Carolina, Georgia, Tennessee, and Alabama. These are based on figures for 1954.

Between \$2 million and \$2.5 million has been set aside for a campaign to increase consumption of wool, beginning in the summer of 1956. Funds are to come from a 1-cent-a-pound levy on every pound of wool sold under the aegis of The American Sheep Producers' Council.

Republic Textile Machinery Company purchased the Southbridge, Massachusetts plant of Ames Textile Corporation.

New England Butt Company purchased Wanskuck Company, one of the oldest textile plants in New England.

### October

For the first half of 1955, the following per capita consumption figures were made available by the *Textile Organon*:

The annual rate was 36.6 pounds, a gain of four pounds over 1954, but 5.2 pounds below the 1941 record consumption of 41.8 pounds. The breakdown for 1955 follows: 23.2 pounds of cotton, 10.5 pounds of man-made and synthetic fibers, and 2.9 pounds of wool and worsted. Cotton increased 1.4 pounds for a 6 percent gain; wool remained the same while the man-made and synthetic gain was 2.94 pounds to a high of 10.5 pounds, a 28% gain.

M. Lowenstein & Company, Inc., acquired Covington Mills, Covington, Ga. and Spofford Mills, Inc., Wilmington, N. C.

North Star Woolen Company, Lima, Ohio, purchased a portion of the old Goodall-Sanford mill properties in Sanford, Maine. Ap-

parel fabrics, fleeces, cashmeres, suedes, and blankets will be made in the new acquisition.

Average weekly earnings in manufacturing rose to a new high of \$77.90 a week, a rise of \$1.57. There are 64,733,000 employed and 2,149,000 unemployed.

Julius Kayser & Company bought the net assets of Holeproof Hosiery Company, and then leased the fixed assets of Holeproof for five years. Prior to this transaction Kayser acquired Catalina, Inc., manufacturers of swimsuits, the Diamond Hosiery Corporation, and several undergarment companies. Beaunit Mills, Inc., purchased the Fairview Mill, Fountain Inn, South Carolina from Kayser. This large modern tricot-knit plant will be run by Beaunit with a personnel of three hundred.

A bondable nylon spinning tape to be used for spindle belting and known as *Burmylbond*, has been developed by Burlington Narrow Fabrics Corporation. The product is said to eliminate slipping and to assure greater uniformity in twist imparted to yarns.

Industrial Research Institute of the University of Chattanooga, Chattanooga, Tennessee, has announced a new flameproofing treatment for cellulose or cotton fabrics known as Phosphorylamide. Fabrics treated with the compound cannot be ignited and almost immediately cease to glow when removed from flame. The efficacy of the treatment is not reduced by laundering or dry cleaning.

Glass fibers in textile yarns showed a total of about 57 million pounds in 1954. Estimated 1955 production is about 72 million pounds.

Two of the oldest concerns in the textile industry consolidated their offices in 1450 Broadway, New York City: Metcalf Bros. & Co., selling agents for the old Wanskuck Mills, founded in 1863, and Merrimack Manufacturing Company founded in Lowell, Massachusetts, 1832.

Beaverbrook Mills, Inc., purchased the old American Woolen Company blanket mill near Lowell, Massachusetts, from Textron American, Inc., the parent company of American Woolen. Indian Head Mills of New York represents the new owners of the plant.



### November

Darlan, the dinitrile fiber developed by B. F. Goodrich Chemical Co., made its debut.

The former American Woolen Company plant located in Fairfield, Maine, known as the Kennebec Mill, sold to the Robert G. Fromkin Woolen Sales Corporation, New York City. The plant will continue to make melton and comparable fabrics.

Jonathan Logan, Inc., one of the largest manufacturers in the apparel trades, purchased Washmor Frocks, of Verdun, Quebec, Dominion of Canada. The company was established in 1934.

Chemstrand Corporation announced a price reduction in Acrilan from \$1.50 to \$1.18 per pound for the 2-denier semi-dull staple and

tow fiber. Du Pont's Orlon sells for \$1.60 a pound for the 2-denier staple and \$1.50 for the 3-denier fiber. Nylon is now being sold for \$1.50, \$1.60 is the price for Dacron, dynel is priced at \$1.25, Vicara at \$1.00, while Arnel staple is priced at 78 cents per pound.

In the first half of this year, textile exports from France to the United States were up 36 percent, chiefly because of rayon staple shipments. Total dollar value of all French exports in the six months' period was \$18.5 millions.

Willfred W. Lufkin, Jr., became Vice-President of the Celanese Corporation of America, and President of the company's foreign trading subsidiaries.

*America's Textile Reporter*, formerly known as the *The American Wool and Cotton Reporter*, published weekly since 1887 from Boston, Massachusetts, opened its new offices in Greenville, South Carolina. All personnel have moved to Greenville with the exception of Mr. E. Howard Bennett, Editor and Publisher; the Financial Editor, Features Editor, Editorial Secretary, and the Inquiry Department.

Industrial employment increased eleven percent since 1950, but there was a seventeen percent decrease in textile jobs in the United States for a total of 227,000 employees no longer in the field. The American Cotton Manufacturers Institute divulged the figures.

The term man-made fiber has been given a tentative definition by a subcommittee of the American Society for Testing Materials as a "class name for various genera including filaments produced from fiber-forming substances which may be:

1. Polymers synthesized by man from simple chemical compounds.
2. Modified natural-polymers.
3. Glasses.

One of the main reasons why the inroads of Japanese imports is causing concern among textile manufacturers in the United States appears to be the wage differential. In silk, for example, American mills pay \$1.34 to \$1.62 per hour, while in Japan the hourly wage is about 13.6 cents per hour. In some instances the Japanese can undersell the American market by as much as \$1.20 per yard of goods.

Mr. William J. MacKnight, president of the Irish Linen Merchants Association, stated that "there is no such fabric as rayon linen, cotton linen or even silk linen, and there is no such thing as a linen weave." And the Federal Trade Commission, cognizant of the misapplication of the term, linen, makes it an unfair trade practice "to use the word linen . . . either alone or in connection with the word cotton, rayon, etc. . . so as to imply that the article is linen, contains linen or has the property of linen, when such is not the fact." Syllables or terms such as *lin*, *lyn* or *lynn*, used alone, as part of a word, or in combination with other words, are also banned.

The Securities and Exchange Commission reported that profit per dollar of sales of all manufacturing industries amounted to 5.5 cents for the second quarter of 1955. The textile industry average was only 2.4 cents for the first half of 1955. Incidentally, this was an increase of seventeen percent over the first half of 1954.

One of the world's most famous textile schools, *Textilingenieurschule Krefeld*, of Krefeld, Germany, celebrated its 100th anniversary this month.

Threads, Inc., a subsidiary of Textiles-Incorporated, Gastonia, North Carolina, bought two thread finishing plants in New England:

the concerns of Max Pollack, Inc., located in Groton and Willimantic, both in Connecticut.

The American Silk Council reported that consumption of silk in this country hit a new peak. Imports for October were 6,425 bales.

Mr. J. C. Cowan, Jr., vice-chairman of the board of Burlington Industries, Inc., in a recent speech in Charlotte, North Carolina, made the following very interesting remarks: "As long as the investment return on textiles remains low . . . there will be no way of attracting capital to build new plants and buy new machinery and equipment except as a matter of replacement or modernization . . . it is less costly to buy an existing company than it is to buy land, put up a building, install machinery and train an organization. Yet, the textile industry is rapidly approaching a full three-shift production, thus leaving no further room for expansion of industrial capacity by extending equipment usage . . . the potential demand for textile products during the next ten years may outstrip the supply. By 1956, textile consumption ought easily to be forty pounds per person per year."

One of the oldest weaving and throwing plants in this country, the well-known R. K. Laros Company of Bethlehem, Pennsylvania, ceased operations. The company will concentrate on the lingerie field in the future.



## December

Necchi Sewing Machine Company, with about ten percent of the American market, is now second only to the Singer Sewing Machine Company in this country, in sewing machine sales. This Italian company also controls the Elna sewing machine made in Switzerland.

Anchor Adhesives Corporation, Flushing, New York, introduced its new adhesive to make polyurethane foam stick to surfaces of many types.

National Federation of Textiles reported that India sent \$440,000 worth of silk and silk manufactures to the United States in 1954. This is seventy times the figure for the pre-war year of 1939.

There are now five companies producing nylon in this country. The largest producer is E. I. du Pont de Nemours & Co., Inc., the originators of nylon. Their capacity is 100 million pounds annually. Under a du Pont license Chemstrand can produce a 60 million annual poundage. Industrial Rayon Corporation and American Enka Corporation make only nylon staple. The newest nylon producer is Allied Chemical and Dye Corporation through its National Aniline Division. Their production will total 20 million pounds annually. Their product is a heavy type yarn for industrial purposes. The company is the third largest producer of nylon filament.

The Textile Economics Bureau reported that the major wool producing countries, in sequence, are: Australia, New Zealand, Argentina, the Union of South Africa, United States, and Uruguay. Seven years ago the order was Australia, Russia, United States, New Zealand, South Africa, and Uruguay. Present figures are not available on Russia, hence its omission

at present. Chances are it is second or third.

A new fabric was introduced by the United States Rubber Company — *Trilok*. Made from polyethylene fibers and the conventional textile fibers combined, the fabric is woven flat but becomes permanently three-dimensional when dipped in boiling water. Puffs form when the polyethylene is shrunk by the boiling water. Trilok is used in automobile upholstery and furniture, where the cushioning effect of the structure provides comfort and free circulation of air.

The Axelrod Interests, Woonsocket, Rhode Island, acquired the Bell Company, Worcester, Massachusetts. Two dollars a share was paid to the stockholders of the latter company.

A new method for treating denim yarns to improve colorfastness and wearing qualities, called the most significant development in denim in the last quarter-century, was announced by Paul A. Redmond, Jr., President of Alabama Mills, Inc. The process treats the yarns with a rubber latex of B. F. Goodrich Chemical Company. The method was developed by The Southern Research Institute.

Consumer spending for clothing showed a rise, in the last year, of merely four percent. Gains of twenty-seven percent were registered by automobiles, radio and television sets, and electrical appliances.

Wool production for this year approximated 4.48 billion pounds, according to the U. S. Department of Agriculture. This was an 80-million-pound increase over 1954.

M. Lowenstein & Sons, Inc., bought the entire cotton operation of Pacific Mills from Burlington Industries, Inc. The latter company had gained control of Pacific in the summer of 1954. Six plants are involved in the matter: Capital City, Granby, Olympia, and Richmond Mills, Columbia, South Carolina; and a sheeting mill and sewing plant, and a finishing plant in Lyman, South Carolina. All selling and merchandizing operations of Pacific will be continued as a new subsidiary of Lowenstein. This new acquisition will give Lowenstein about fifty percent of the nation's printed cotton business.

The cotton crop for this year totaled \$2,420,529,000, a gain of \$119 million over 1954. Corn, however, is now our largest crop, amounting to \$4,169,538,000.

Men's suit production for this year ran close to two million units. 1953 was the banner year with 23,695,000 units produced.

The Japanese exported to the United States a total of seven million dozen large and small scarves during 1955. This compared with 4.4 million dozen in 1954.

The first licensees under the American Viscose Corporation's Avisco Integrity Plan include Burlington Industries, Inc., California Fabric Company, Chopak Kittenplan Corporation, and Richmond Piece Dye Works, Inc., among others.

Paris couturiers are using extensive amounts of American man-made and synthetic fibers; so much so that the French Textile Industry working through the International Committee of Rayon and Man-made Fiber Producers has commenced talks with the couturiers in an effort to persuade them to use comparable European fibers.

The year closed with the average income of the American family listed at \$4,173, according to the Census Bureau. About sixteen million, or forty percent, of the families of the nation had incomes of better than \$5,000 a year. About eight million, or twenty percent, had incomes under \$2,000. And, finally, the population of the United States closed at a new high of 166,740,000.





**American Fabrics . . . the basic textile publication for the nation's merchandising executives.**



**FAR-REACHING INFLUENCE** with manufacturers, retailers, merchandise executives . . . because every person who arrives at the point of responsibility for making decisions based on textile knowledge finds American Fabrics an indispensable source book. American Fabrics is recognized as the basic textile publication for key merchandise executives.



**FAR-REACHING INFLUENCE** with America's great textile authorities . . . because of its undisputed authority and its unique and dramatic tri-dimensional presentation, American Fabrics has been recognized by America's greatest textile authorities themselves as the most reliable authority to present new developments to the world. Reprints of American Fabrics articles are used as educational tools for training students, store personnel, consumers. Outstanding textile, manufacturing and merchandising executives have repeatedly commented on the vital and brilliant way in which important textile developments have been reported and presented in the pages of American Fabrics, and on the widespread influence of these presentations on all segments of the industry.

*We solicit the subscriptions of firms and individuals who can make use of the material and information presented in each number. The form which is attached is for convenience in entering additional subscriptions.*

AMERICAN FABRICS IN THE EMPIRE STATE BUILDING NEW YORK 1 NEW YORK

Please enter the following subscription for American Fabrics.

One year, \$12 ☐ Two years, \$20 ☐

Payment enclosed ☐ Bill me ☐

Name

Company

Address

City  Zone  State

AMERICAN FABRICS



NUMBER THIRTY-SIX

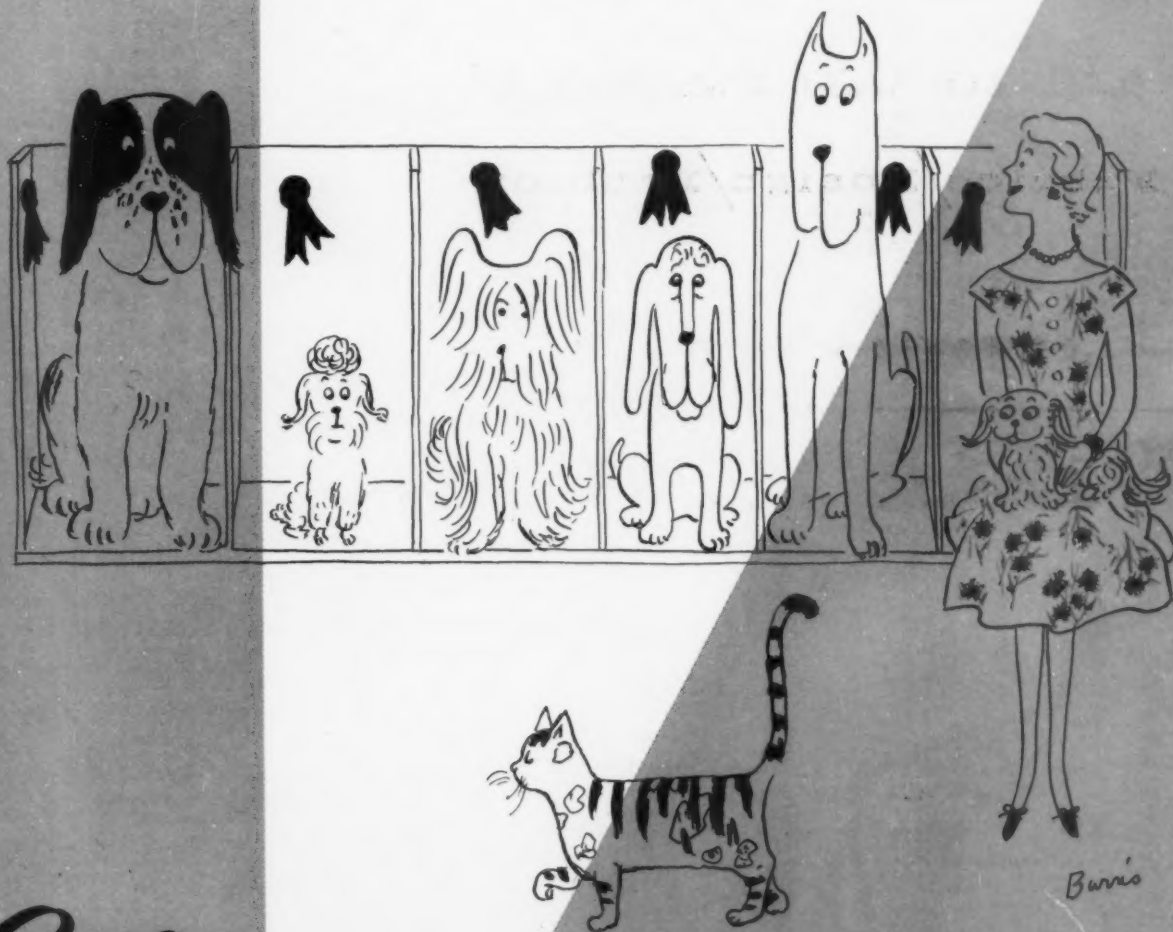
## Advertisers' Index

AMERICAN CYANAMID COMPANY.....	10
<i>Ben Sackheim, Inc., New York City</i>	
AMERICAN ENKA CORPORATION.....	8
<i>Anderson &amp; Cairns, Inc., New York City</i>	
AMERICAN VISCOSE CORPORATION.....	5
<i>N. W. Ayer &amp; Son, Inc., Philadelphia, Pa.</i>	
JOSEPH BANCROFT & SONS COMPANY (EVERGLAZE).....	9
<i>John Gilbert Craig, Inc., Wilmington, Delaware</i>	
BATES FABRICS, INC.....	Inside Back Cover
<i>J. M. Mathes, Inc., New York City</i>	
BEAUNIT MILLS, INC.....	11
<i>Ben Sackheim, Inc., New York City</i>	
CELANESE CORPORATION OF AMERICA.....	6
<i>Ellington &amp; Company, Inc., New York City</i>	
CHATHAM MANUFACTURING COMPANY.....	17
<i>Compton Advertising, Inc., New York City</i>	
CHEMSTRAND CORPORATION.....	Inside Front Cover
<i>Doyle, Dane, Bernbach, Inc., New York City</i>	
COATING PRODUCTS.....	13
<i>DuFine-Kaufman, Inc., New York City</i>	
COURTAULDS, INC.....	16
<i>Lewin, Williams &amp; Saylor, Inc., New York City</i>	
E. I. DU PONT DE NEMOURS & CO., INC.....	18
<i>Batten, Barton, Durstine &amp; Osborn, Inc., N. Y. C.</i>	
FELTERS COMPANY.....	7
<i>Sutherland-Abbott, Boston, Massachusetts</i>	
GALEY & LORD.....	20
<i>Donahue &amp; Coe, Inc., New York City</i>	
KANEBO, NEW YORK INCORPORATED.....	19
<i>Direct</i>	
PRINCETON KNITTING MILLS.....	12
<i>Ehrlich, Neuwirth &amp; Sobo, Inc., New York City</i>	
J. P. STEVENS & COMPANY.....	14, 15
<i>Bryan Houston, Inc., New York City</i>	



*Disciplined behavior  
is a wonderful thing!*

*Dresses have it  
if they're made of Bates  
Disciplined fabric.*



  
**Bates**

**DISCIPLINED • FABRIC**

Beware of "dogs" in your fashion lines! It's not always easy to recognize some of today's touched-up fabrics. Especially if your common sense has been somewhat touched by their hopped-up claims of crease resistance. But when your customer finds those bright, beautiful no-ironing promises are a washout, you're washed up. You've lost her, and lost your competitive edge.

Why take chances? Some fabrics may bear a fleeting resemblance but *there is only one Disciplined cotton*. Only Bates makes it. It has consistently out-performed all other crease-resistant cottons at the consumer level. It is the *continuing* success in cottons because consumers know that Bates Disciplined keeps all its promises *for the life of the fabric*.

BATES FABRICS, INC., 112 WEST 34TH ST., NEW YORK 1 • BOSTON • CHICAGO • ST. LOUIS • ATLANTA • DALLAS • LOS ANGELES

# AMERICAN FABRICS

---

Fabrics/Design/Fashion

